

K S O R

Guide

TO THE ARTS
OCTOBER 1984





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*Cover by Anne Kinkade, author of "The Lumbermill Experience"
on page 10, and participating artist in a multi-media show opening
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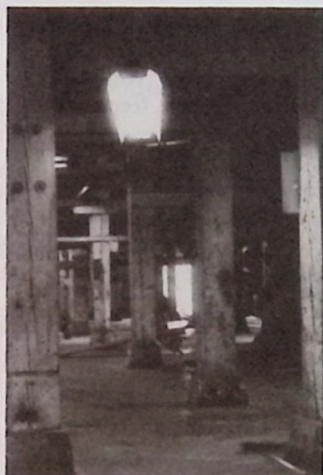
Guide

TO THE ARTS
OCTOBER 1984

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301



Best Orchestras -4



Lumbermill Experience -10

The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd. Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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FROM THE DIRECTOR'S DESK**Merchandising
"Communication"**

These days advertisements leap out at us for computers, alternative long distance service, electronic mail data networks and other trendy elements of the modern communications age. In the 1970s it was rumored that society was entering a "communications era" likened in the degree of anticipated social impact to the industrial revolution. These advertisements attest to the speed and depth of the changes we are undergoing.

A newspaper article recently quoted an educator regarding the importance of placing computers into schools to achieve "computer literacy." Literacy is defined as the "ability to read and write." But "computer literacy" apparently refers to familiarity and facility with computers themselves rather than the literary content of text which might be processed on them. In fact there is considerable evidence of a declining literacy rate in the American population. And there is some indication that literate English usage is also increasingly in some jeopardy. McLuhanism has come home to roost; at least in computers the educator's comment would indeed suggest that "the medium is the message."

We are a social species with an innate need to communicate. We communicate now with increasing speed, frequency and precision because the need to tell our thoughts and feelings lies so deeply within us.

In the early days of broadcasting the environment was simpler. Programming was programming: information and entertainment to be shared. Advertising had a reasonably clearcut communicative and commercial role to play in such a process.

Things started to change in the 1960s. The Advertising Age began with increasingly specialized professionals developing more precise target audiences and demographic analyses of those audiences. Market segmentation, stratification and eventually psychographics (identifying target audiences by their state of mind on various matters rather than their quantifiable demographic characteristics) came into vogue. Our language began to reflect a somewhat chic new image of the advertising community that promulgated these new visions of a communication process. Humorist Stan Freberg, himself engaged in advertising, skewered the profession in a series of audio and radio skits which used jargon like "Let's run it up the flagpole and see if anyone salutes."

While sitting in an interminably boring presentation regarding telephones several weeks ago, I started to ponder the

implication of a specialized new industry servicing human communication needs. Representatives of a major telephone services supplier were trying to explain to a lay audience why their hardware system should be purchased. The language they employed was striking. Advertising professionals had earlier developed their own communications jargon and now the telephone system is using "communication consultants" who are taking the process to new extremes.

At this meeting, the language they used to explain their product became so ornate, so baroque in complexity, that I was diverted from the subject matter and became fascinated by the language itself. Generally I understood what was being discussed (which put me at some advantage over most of the other poor souls in attendance) but since we were poised on the cutting edge of both technology and language that morning there were some terms at which I had to guess.

And so, as a service to Guild members who have not yet joined the "communications revolution," here is a glossary of terms which some believe will be governing the flow of communication in our society.

data terminal - you're probably still calling it a telephone growing - adding telephones

host - if you are a telephone system this probably is the switchboard; if you're a person, it probably means you get the bill for the switchboard.

interrogation - placing a call in a telephone system

jargon intensive - a term which some communication consultants use to identify their intent not to do what the term says they do

logical pathway - a wire

media - written, spoken or electronic (voice or data) form of a message

module - a unit which is separable from the whole (like your plug-in telephone)

nodes - telephone jacks

packet - signals which travel together

ports - connections

protocol - nothing to do with diplomatic standards, it just refers to equipment compatibility

star topology - a topology (see below) which is multi-pointed in design; other geometry (like trapezoids or moebius strips) is presumably available on request

topologies - if you get out a sheet of paper and draw a picture of the design of your system, that is its topology

traffic - the messages that people wish to communicate; the content of the system

transparency - something which works without your being aware of what it is doing (like a virus) - not necessarily to be viewed as an advance in civilization

user friendly - presumably the opposite of user hostile

You'll have to conjure up the ghost of Marshall McLuhan for definitions of functionality, emulation and connectivity.

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KSOR GUIDE/OCT 1984/3

Rising standards outside the Big Five create a new elite

Which U.S. Orchestras Are Best?

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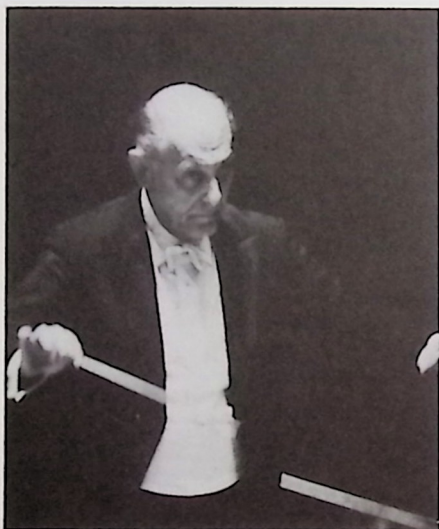
Their players are highly skilled specialists, prized for their uncommon physical abilities and welded into a team by a strong figure of authority. Their seasons are routinely long, lasting from early fall to late spring and often extending into the summer. Their budgets run into the millions of dollars; their fans are numerous. Heard on radio and seen on television, they have become symbols of their cities, sources of local pride and the subject of endless arguments over which is best.

The Washington Redskins, Dallas Cowboys and their fellow gridiron gladiators? No, far less violent. The Boston Red Sox, New York Yankees and the rest of the major leagues? No, even more sophisticated and spiritually uplifting. These are the major symphony orchestras of America, a group of 20 or so crack

ensembles that are flourishing artistically as never before. In unprecedented numbers, they are setting new standards of excellence in performance. In the process, they are changing the face of the country's traditional orchestra establishment. Declares Sir Georg Solti, music director of the Chicago Symphony: "American orchestras are undoubtedly superior to any, except one or two European orchestras. The standard of orchestral playing in America, all over the country, is amazing."

For years it was commonly agreed that there was a Big Five among U.S. orchestras: in alphabetical order, the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the New York Philharmonic and the Philadelphia Orchestra. For the most part, they were the orchestras with the biggest annual budgets and, partly as a result, the best musicians. They had lucrative recording contracts and the most eminent conductors. They were all located in important cities, with access to large populations, wealth and influential critics, whose regular attention enhanced their reputations.

Today the idea of a Big Five has generally lost its validity. "On any given night, one can hear a concert of excellent quality," says Stephen Sell, executive director of the Philadelphia Orchestra. "There probably hasn't been a Big Five for half a decade." Agrees John Edwards, executive vice president and general manager of the Chicago Symphony and, at 70, the dean of U.S. orchestra administrators: "Basically, the concept of a Big Five is outmoded." Determined by the musician's technical command, the conductor's leadership and the intangible element of inspiration, excellence is no longer quite so exclusive. A current ranking of the country's best orchestras, in order of achievement:



Sir Georg Solti

The Chicago Symphony. Winner and still champion. Solti's virtuosic ensemble has been the finest in the U.S. for more than a decade, and was often close to the top under earlier music directors like Fritz Reiner [1953-62]. The orchestra's strengths are in its burnished brass and taut, lean, precise string section, which give its performances a crispness and vitality that are the despair of its rivals. "I have never had a better-spirited orchestra than this one," says Solti, 70. "If they have a conductor they respect, they will go through hell for him." The Chicago spirit is evident both in its music of the classical period, like Mozart's, and in the great romantic works: Mahler and Bruckner symphonies and Strauss tone poems. Last week's dazzling performance under Solti of Wagner's complete opera *Das Rheingold* matched an orchestra at the top of its form with a conductor at the height of his interpretive prowess.

The St. Louis Symphony. Founded in 1880, this orchestra is the country's second oldest [after the 140-year old New York Philharmonic] but is still youthful by virtue of its many young players. Building on the legacy of sober, European conductors like Vladimir Golschmann and Walter Susskind, St. Louis has come into its own as a tightly disciplined ensemble under the impressively gifted American conductor Leonard Slatkin, 38. Like the Chicago Symphony, which it resembles in style and flair, the St. Louis Symphony is at its best in big pieces, but of a more recent vintage: Rachmaninoff's orchestral music, Shostakovich and Prokofiev symphonies. Good as the orchestra is, its fortunes remain closely tied to Slatkin's.

The Boston Symphony. The patrician Boston Symphony is the quintessential major orchestra: old [101] and wealthy, with a comfortable home in the acoustically excellent Symphony Hall and a bucolic summer retreat at Tanglewood, in the Berkshires. All this would not be worth much, though, if the orchestra did not play so consistently well: under music directors as disparate in taste and talents as Serge Koussevitzky, Charles Munch, Eric Leinsdorf and, now, Seiji Ozawa, 47, it has repeatedly demonstrated its ability to adapt

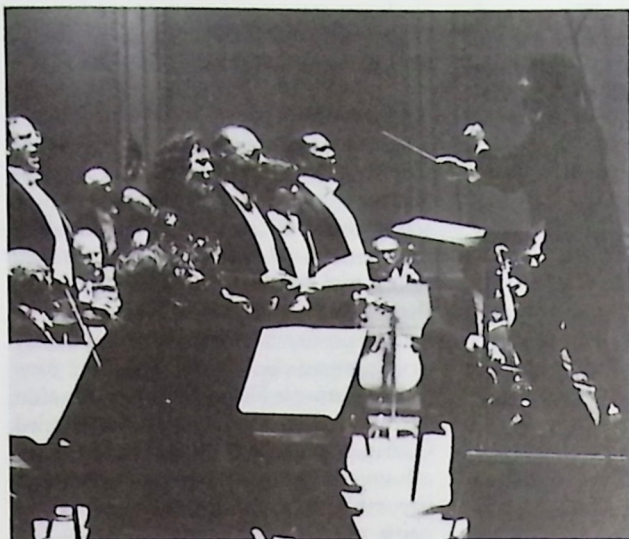
to almost any type of music or conductorial style. Boston's full strings, warm winds and elegant brass are always in bloom.

The Philadelphia Orchestra. During their 44 years under Conductor Eugene Ormandy, the Philadelphians became known for their exceptionally rich string tone, at least partly produced by compensating for the dry acoustics in their home, the Academy of Music; curiously, the "Philadelphia sound" could not be fully appreciated in Philadelphia, but only in a sympathetic environment like New York's Carnegie Hall. Under Riccardo Muti, 41, the Italian conductor who succeeded Ormandy in the 1980-81 season, the sound is losing its sometimes overripe fullness and becoming leaner, with greater prominence being given to the winds and brass. The adjustment, though, is not being accomplished without some temporary loss of stature; and Muti so far is more convincing in opera than in orchestral music.

The Los Angeles Philharmonic. With a conductor like Carlo Maria Giulini, 68 an annual budget of \$17 million and record appearances on Deutsche Grammophon, the Los Angeles Philharmonic has the credentials for membership in the elect. Its sound is far from the brilliance of Chicago



Leonard Slatkin



Riccardo Muti, Music Director, Philadelphia Orchestra

or St. Louis, Giulini, the eminent Italian conductor, has based the sonority he wants on the lower strings, giving the orchestra a deep, dark tone. Instead of the flashy, glittery ensemble one might expect to find in Los Angeles, the Philharmonic is a sober, serious orchestra. Like Giulini, it is at its best in the romantic era.

The Cleveland Orchestra. Under the late George Szell, the Clevelanders were honed into an ensemble of breathtaking precision, eminently suited to the music of Mozart. During the regime of Conductor Lorin Maazel [1972-82], Szell's high technical standards were maintained, but the sound of the orchestra became fuller, richer and more flexible, and thus up to the challenge of the romantic repertory; by the end of Maazel's tenure, the Cleveland Orchestra was the best sounding band in the land. Today, standards have unavoidably slipped a bit as the orchestra awaits the arrival in 1984-85 of Maazel's German-born successor, Christoph von Dohnanyi, 53.

The New York Philharmonic. The problem child among orchestras, the Philharmonic is like the little girl with the curl. Plagued by a reputation as a temperamental aggregation it sometimes lives up to it, as it did last year on the

occasion of its 10,000th concert when it delivered a ragged account of Mahler's Resurrection Symphony. Yet under Music Director Zubin Mehta, 46, it can also deliver a blistering performance of something as difficult as Schoenberg's expressionist opera *Erwartung*, as it did recently with Soprano Hildegard Behrens. Among other distinctions, the Philharmonic is the most unpredictable orchestra in America.

The San Francisco Symphony. Another West Coast success story is the San Francisco Symphony's rise to prominence, not as spectacular as that of the Los Angeles Philharmonic but no less sure. Dutch Conductor Edo de Waart, 41, is no match for Giulini in glamour, and in a city still carrying a torch for de Waart's splashy predecessor, Ozawa, de Waart is often criticized for not being exciting enough. But his tireless work with his orchestra since the 1977-78 season has paid off in an alert, responsive ensemble, and the results show up handsomely in music close to de Waart's heart, such as Mozart and the Rachmaninoff symphonies.

The Pittsburgh Symphony. With Andre Previn, 54, at its helm, the Pittsburgh Symphony achieved a high profile, thanks to the PBS television series Previn and the Pittsburgh. Similar in sound to the Los Angeles Philharmonic, the Pittsburgh Symphony is a dark-toned ensemble that is especially good in the romantic showpieces and in the music of English composers like Elgar and Vaughan Williams, a passion of the England-based Previn.

The blurring of the distinction between the former Big Five and other U.S. orchestras has been due not to a serious decline at the top, but to a striking

improvement in other ensembles in the country. Even the nine elite listed above are distinguished from the next level of orchestras by the equivalent of no more than a few hemidemisemiquavers.

The Minnesota Orchestra, for example, needs only for Conductor Neville Marriner to become more at home in the large-orchestra repertory for it to be a serious contender. The Dallas Symphony has one of the finest string sections in the country but is interpretatively hampered by its prosaic conductor, Eduardo Mata. Washington's National Symphony, another orchestra with the capacity to rise, may yet regret its Faustian bargain with Conductor Mstislav Rostropovich, the ebullient master cellist who gives it great media attention and a passionate commitment to Russian music but otherwise generally undistinguished musical leadership. Still more able orchestras can be found in Cincinnati, Houston, Rochester, Baltimore, Detroit and Atlanta.

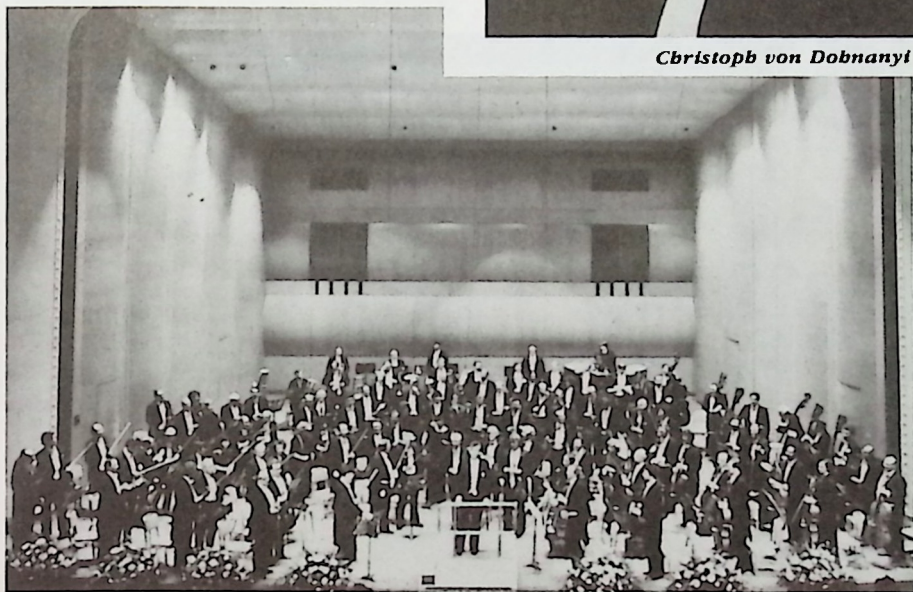
Because the turnover in the old Big Five is so low, America's crop of young, conservatory-trained symphonic players—by common consent the best in the world—have flooded the ranks of the second-tier orchestras. A noteworthy result is that

groups like the Buffalo Philharmonic, the Denver Symphony or the Utah Symphony often can play contemporary music better than some of the top-ranked ensembles; what these musicians may lack in individual instrumental richness they more than make up for in their ability to sight-read the most fearsome modern score with ease.

Like a championship team, a great orchestra executes its tasks with precision, elan and grace. String sections attack and release a note together, blending their sounds to form a single smooth line.



Christoph von Dohnanyi



The Cleveland Orchestra at Severance Hall

Woodwinds have a distinctive character that lets them stand out against the full orchestra, yet merge back into it when necessary. Brass players keep their often recalcitrant instruments under complete control; when a trumpeter reaches for a high note, there is no uncertainty that it will come out right. Overseeing all this is the music director, who balances the orchestra's component parts and gives the ensemble character. He breathes a unified spirit into an aggregation that may number more than 100. "It is the artistic vision of the conductor that impels everyone forward," says Kenneth Haas, Cleveland's general manager. "Without someone of great vision, great ears, great interpretations, great depth, you can have the greatest musicians on the face of the earth and you still won't have a great orchestra."

An acoustically sympathetic environment is almost as important. Although a good hall cannot make an orchestra sound better than it really is, it can allow it to reach its potential unhindered. San Francisco's artistic emergence has been closely related to its 1980 move from the dry War Memorial Opera House to the more resonant Louise M. Davis

Symphony Hall. Some of the steady improvement in the Minnesota Orchestra is attributable to the lively Orchestra Hall, its home since 1974. The Utah Symphony's warm, responsive Symphony Hall in Salt Lake City, built in 1979, is the most impressive of all. The work of Acoustician Cyril Harris, it is as good as Boston's Symphony Hall, long considered the ideal. "A hall is both an inspiration and a challenge to an orchestra," says Richard Cisek, president of the Minnesota Orchestral Association. "A bad hall finds an orchestra trying to compensate for it, whereas a good hall lets the musicians very quickly know how well they're performing."

Money is also a critical element, for the best orchestras have tended to be the richest. Boston's annual budget, for example, is \$20 million, and Chicago's \$16 million. "There isn't a one-to-one correlation between money and having a great orchestra," says Richard Bibler, president of the promising Milwaukee Symphony, which gets by on a budget of about \$5 million a year, "but there is a gross correlation." Says Patricia Corbett, who, like her husband, J. Ralph Corbett, is a prominent Cincinnati philanthropist: "An orchestra can be anything you



Andre Previn with the Pittsburgh Symphony Orchestra

want it to be if you are willing to pay the budget."

Others disagree with this notion, however, saying that tradition is equally important. "You can't simply buy a great orchestra," says Boston's Morris. "You have to build a tradition, and preserve it." Lukas Foss, Milwaukee's conductor, puts it bluntly: "Money makes you famous, not great."

While patrician orchestras such as Boston, Cleveland and Philadelphia, with their large subscriber lists and potent fund-raising capabilities, continue to operate without a financial loss, others are almost perennially troubled. The Buffalo Philharmonic, nearly \$1 million in debt, scaled back its season last year from 48 to 40 weeks; the Detroit Symphony, suffering along with its city from the recession, has an accumulated deficit of nearly \$2.7 million. Despite Rostropovich's name value, the National Symphony showed a \$2.2 million loss last year.

Such economic disparity leads some to call for increased governmental support for the arts, to supplement the important financial contributions already being made by individuals, foundations and corporations. In the U.S., federal, state and local aid does not compare with artistic subsidies in most European countries. The separation of arts and state has had one beneficial side effect, though: because American orchestras are rarely very far from the brink, they are forced to make their product appeal to as wide an audience as possible. On the other hand, fiscal constraints often force conservatism in choice of repertory, with unfamiliar or contemporary music slighted so as not to offend those concertgoers principally attracted by the Beethoven symphonies.

No matter how accomplished orchestras become, there will always be differences of opinion among music lovers as to which is best. Once technical mastery is achieved, variations in sound and style become purely matters of taste. As conductors and personnel change, relative rankings will also change. Observes Solti: "Someone once said, 'To arrive at the top is difficult, but not impossible. To stay there is damned hard.'" But within the grouping at the top,



Zubin Mehta

the world-class orchestras can be counted on to show consistency and staying power, essential elements of their greatness. As the Cincinnati Symphony's general manager, Steven Monder, puts it, "I don't think an orchestra has a good concert or a good season or a good couple of seasons and all of a sudden it is one of the foremost orchestras in the world. It takes years and years of a strong tradition, of building and experience."

By Michael Walsb. Reported by Lee Griggs/Chicago and James Shephard/London

Orchestra Schedule

Chicago Symphony	Sun, Noon
Philadelphia Orchestra	Mon, 2 pm
Cleveland Orchestra	Tues, 2 pm
New York Philharmonic	Fri, 8 pm
Pittsburgh Symphony	Sat, 3pm
National Symphony	Thur, 7 pm
Detroit Symphony	Sun, 3 pm
Europe's Orchestras	Thu/Fri, 2pm

soot from years of burning waste. Inside was dark and cool. Flights of stairs, worn and oiled, alley-ways, planking and catwalks led us in all directions to rooms for saws, filing tools, shops and offices. There were endless pipes, rollers, chutes, pulleys, huge wheels and belts. We walked through narrow passageways to offices strewn with ancient literature of machinery and blueprints. We smelled the musty odor of old, wet sawdust and beams. We collected wood, soot and grease for our "smell bottles." What a memorable experience inside the gloom and coolness of this vast quiet sawmill. Huge square beams are everywhere, creating a forest within. Through the darkness, we saw stairs leading up to the deck, to the debarker, and the big saws. There were the carriages that once moved back and forth shaking the building, steam heaters and boilers, signs and directions for employees. CAUTION and DANGER were everywhere. Graffiti and symbols were all that was left from the men who had put in their time.

March 9, 1983

We hear rumors that the mill will be torn down soon. We work fast, taking photos, drawing and painting here from all angles. We wish we had more time here. We must get permission to work inside while demolishers and cranes tear away the sides.

April 5, 1983

This evening we crept into the mill before sunset. We sat on the cold cement floor wondering what to draw. We had to work fast before we were caught. Around us were unsettling noises; wind was rattling the tin roofs, whistling through the pipes, and timbers were creaking. We sat in our cave of beams with a single light bulb to show us what was in the darkness beyond. We hear footsteps far above us. Our imaginations soar! Soon the night watchman appears, humming to himself. He lets us stay to finish our pictures in silence.

April 26, 1983

Machinery inside the mill was auctioned last week. Men in bulldozers and cranes are taking it apart section by section. We witness the unveiling. The bones of a magnificent structure are being revealed. We can see its stairs, rooms, wiring, pipes, handles, and wheels. I drive by at night, mourning this huge skeleton, black against a moonlit sky.

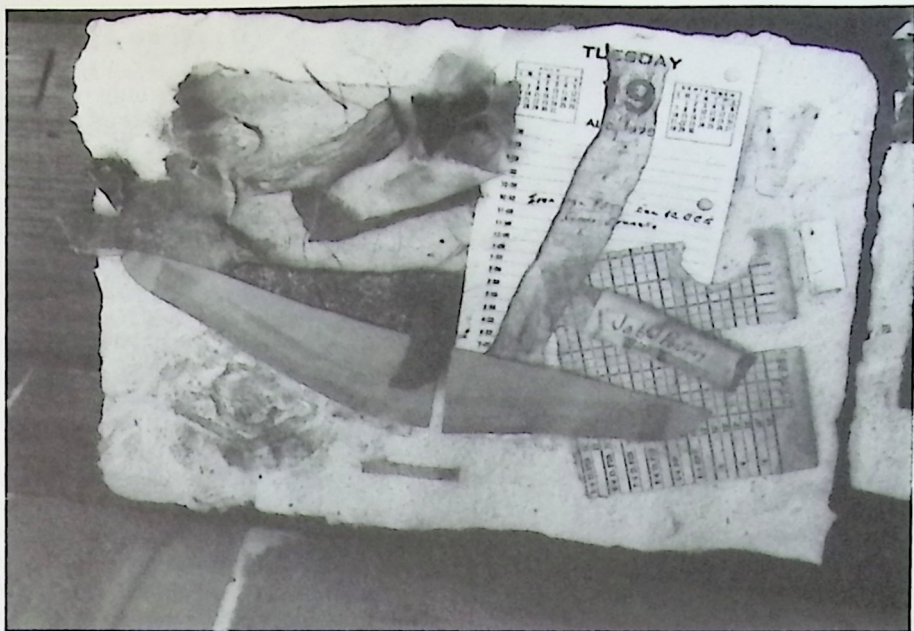
May 20, 1983

She came down today! A woman across the street stood watching and shed her own quiet tears. Peggy says, "The mill came down so fast. It interrupted my life abruptly; I was always running down to catch another glimpse." It has been a source of energy and inspiration. We must find another mill to help us through the mourning and grieving.

June 5, 1983

Today we drove to the McCloud mill. We are enchanted. It is a sister mill. It is the same shape and design as the Weed sawmill but painted "old-barn red." We try to reassure each other. Can we give this project our time and energy? Will it haunt us? Are we up to reordering what remains of this mill? Sitting on the eastern slope of the mountain, in a beautiful valley are the houses,





Collage of artifacts from McCloud

stores and hotels which once belonged to McCloud Lumber Company. We feel an urgency to capture the essence of this mill before it, too, is gone.

July 12, 1983

We have become "visitors" to McCloud, obtaining passes and wandering the passageways of the mill to view and draw. We feel honored to be working in this macho place. What a struggle to draw machinery. We add remnants of artifacts to the drawing, giving it new dimensions.

August 14, 1983

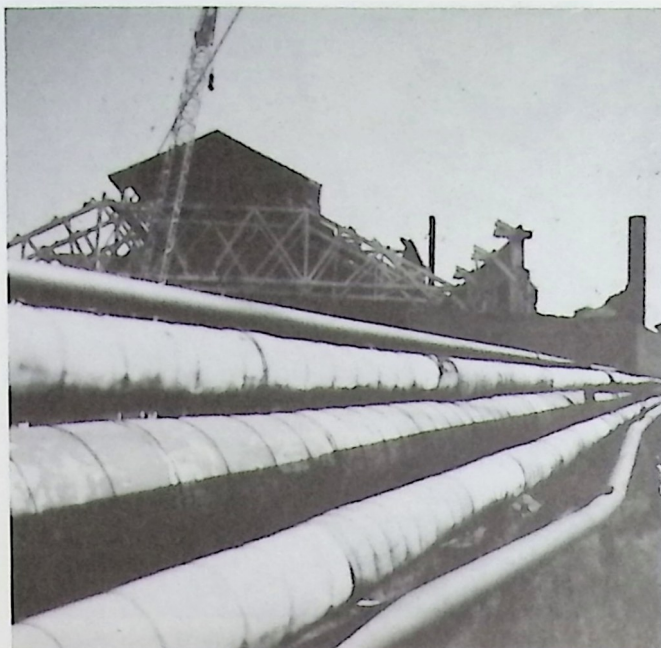
We trespass into the past. We dig up clues, climb everywhere to see, touch, smell, draw and paint the scenes. This world of machinery and the men who operated them, have become part of our everyday thoughts and observations. Indeed, we made friends with some who are left. We came to know the security guard, James Latham, and his wife, Anna, on our weekly visits. Latham began working in a sawmill at the age of nine in Arkansas, "helping my daddy." He explained the workings of the old steam



The McCloud Mill

powered equipment and shared with us his kind, Southern hospitality.

We learned a new language. We became familiar with head rigs, edgers, trimmers, slashers and sorters, debarkers and niggers, hogs and dogs.



*A skeleton revealed at Weed
We felt spirits housed there.*



The McCloud Mill

August 21, 1983

Our inspiration comes from American documentary artists of the 1900's: Remington, Charles Russell, Maynard Dixon and the eastern factory painters, Demuth, Hopper and Scheeler. We have many influences: Klee, Howard Warshaw, William Dole and Bob Nugent. And our close surroundings.

Sept. 13, 1983

We realize we can only touch the surface of this project. We have become interested in the people who live and work here and those who left when the hard times hit.

Redge Wetzle tells me about the "way it was." He came to McCloud just a lad of 19 on November 29, 1919.

"They didn't have the brush they have now. When I was young, in September, October, you couldn't see the sun for the smoke sometimes. The Indians, to begin with, and

the stockmen after that, after the roundup, and the cattle had grazed, they set the brush on fire. The brush was always small so it never burnt the trees."

"There were four camps then, just south of McCloud," he said. "Two wheel camps and tow donkey engine camps." He shakes his head, smiling. "Oh, those men were tough, some of those fallers were like a machine. One, name of Johnson. He was a big husky fella, and after six weeks, he'd lose a lot of weight and have to rest a while. Then back he'd go."

October 8, 1983

Autumn finds us sketching inside, sitting on the cold cement floor again. We listen to the rain pouring on the many levels of tin roofs. Today we brought hot drinks for warmth, ran and jumped around when the cold got to our fingers. For exercise, we took a "tour" of our mill. We breathed its cold, moist air sweet with the smell of sawdust from Sugar Pine and Ponderosa, Douglas Fir and Cedar. We listened for the old scream of the whirring saw biting through the thick logs, sniffed for the fragrance of freshly cut lumber.

November 3, 1983

Oil paintings are very messy feats of strategy. We haul stretched canvases, paints, boxes of blankets and food, brushes, rags and turpentine. Each time we leave with only a small beginning of a painting. We brought along pieces of my handmade paper and began pressing it into the steel machinery parts. The paper was wetted and then pushed and squeezed to become the shape of the metal. It was then dried and used for later paintings. We especially liked the patterns of the pipe handles, conveyers, brick walls and letters.

February 21, 1984

Most of the buildings surrounding the sawmill have been torn down. Abstract designs and ideas now become apparent with the removal of the powerhouse roof. Light entering the huge room reveals dark mysterious passages, rows of ovens, steel planks and walkways, tanks, generators, water heaters, faucets and the brick walls with the paint peeling off like a shedding skin. It is too cold to do anything but press our paper into fixtures on the wall.

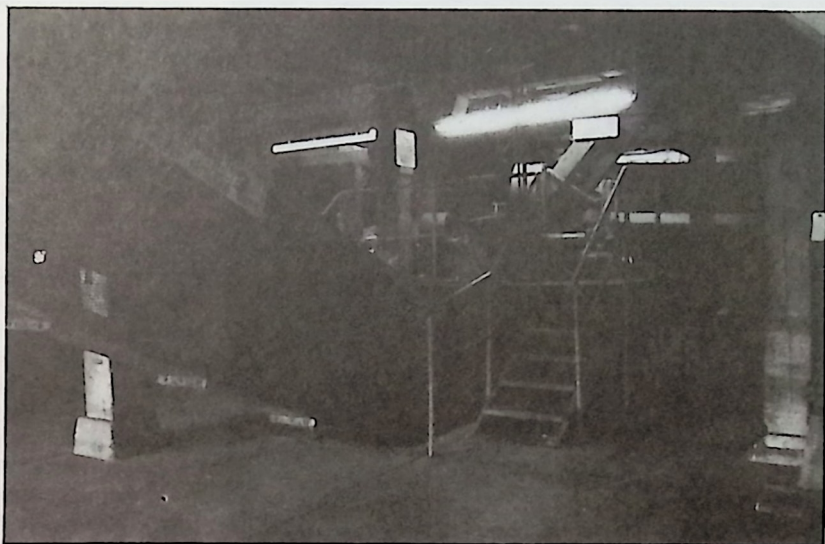
March 2, 1984

They are demolishing the old sawmill. Peg has been living in McCloud for several weeks, visiting the site every day to get her pictures of the moment.

She saw the men "right up the stack" [burner]. "It was an amazing and energetic scene with the crew on top and the crane operator below following detailed instructions. It was an orchestrated effort of cooperation."



Inside the mill at Weed



When a lumbermill is destroyed, when the ground is barren again, it becomes a battlefield. Piles of smoking and burning debris, piles of charred metal. It is all out of context, without order, chaotic. Machines were contorted, dismembered and mangled. We agonized over the remains. We thought of what the mill had been for us, of what it had been for the men who had given her their lives.

March 12, 1984

She is dying. Each day we come to caress her with our eyes, to say goodbye again and again.

There is an element of danger, more than ever before, to going inside the mill for drawings and photos. There are gaping holes in the floor dropping down onto the machinery and darkness below, collapsing stair-railings and roofs, beams and posts leaning at an angle, ready to fall any moment. We feel a certain dread as we see the condition of this place. But, still, we drink in the experience of the semi-darkness to get "one last picture."



Peggy Wilson and Anne Kinkade

May 28, 1984

"They felled the smokestack this morning!" Anna Latham was excited. "It was like a can hitting the floor except with dust under it. It went thunk."

We moved up closer for a better look with our tape recorder and camera. We wanted to capture the gestures of the demolition crew. They were blasting the foundations. Rock and bricks came whizzing too close, so we hid behind the rubble, waiting for the crew to leave so we could get our last shot. We watched as they cut up the stack, hoisted it onto a logging truck and hauled it away.

June 10, 1984

On this last day, a gentle array of sparks floated down as we looked into the dark rectangle of the building, the clunk, clunk, of the welders' torches removing another section of the steel walkways. Water was pouring down from the demolishers' water hoses. I knew the time was up for the powerhouse. Those green oxygen tanks have just been carefully placed all around the building.

We watch as the demolishers tip-toe up the last flight of stairs, the same ones we had climbed the day before, tie a rope around a beam, run back down the stairs. The bulldozer pulls away . . . then . . . GONE.

Last thing we saw, men were running around in a frenzy, making gestural plans, a burning pile, and men in bulldozers zeroing in.

We knew we could never go back in.

The artists wish to thank P&M Cedar Products and Jim Herberson for allowing us access to the McCloud mill premises and to Donn Brannon for photography of the Weed Mill.

Musical Women of the West Part II: More Gentle Traditions

by Lloyd King

I have spoken of the formidable Madame Stantonne and her much used crying room, but other Western women have built musical traditions in a more gentle manner. Many of them are still devoting their lives to music—and to tomorrow's musicians.

Some play once a week in the local community orchestra. Others are chairmen or just helpers with a local musical benefit, be it the Peninsula Music Fair to benefit the Los Angeles Philharmonic, a Hollywood Bowl Benefit program, a fund raising dinner or luncheon for an opera company, or just participation in a Symphony Guild. They may also be the driving force behind, and really responsible for starting, the local community concert series as was Gladys Strong in Roseburg; or a string program in the local schools, as Shirline McMichael in Pendleton.

Few are Musician's Union members or even members of the local Music Teachers Association. But they are there, doing their bit in music to brighten their little corner of the world. And in this piece, we're talking about the west.

In many ways the west is very different from the east, and one even wonders at times just where the "west" begins. Eastern brahmins evidently think that the west is anyplace west of New Jersey! There is an old joke about the lady visiting in Boston who told a new acquaintance she was from Iowa. The reply was, "Oh, my dear, in Boston we pronounce that 'O-HI-O.'" Although our California friends and relatives felt we'd moved "back east" when we moved to Michigan, we realized it was really only the mid-west, and certainly not the east. Ohio was long considered by many as the Gateway to the West. Somehow, Seattle

and San Francisco are rather in a class by themselves. And, even Washington and Oregon are becoming more urbanized as more people move into the Pacific Northwest. My husband and I made that move, but not all at once.

In 1969, my husband decided he wanted to get out of the aerospace industry and into business for himself. So for the next five years we made our home in Thousand Oaks, California and had a music store with the full line of instruments, accessories, sheet music, records, pianos and organs, Magnavox TVs and stereos and teaching studios with some twenty teachers.

We had band and orchestra instruments sitting unused for most of the summers, and so I began an Introduction to Instruments class. It consisted of seven hours of class activity spread over a three to seven week period in which the children could experience learning to produce a sound on many different instruments. One session was spent on theory and listening games



Mrs. Elizabeth Heinline (1962)

with the idea that theory would be necessary for any instrument. Then each session we took a different family of instruments. I often had other instructors come in and help, especially when I'd have ten children exposed to a drum kit for the first time. From this, many children learned they would be far happier with a trumpet than a clarinet, or physically were not ready for a trombone, but could begin with a cello.

In 1974 when our lease expired, we decided we'd worked hard enough at that. Those five years were truly a learning experience.

We left the ever fast-growing Southern California and moved to a small town in southern Oregon. And this is where I heard about Mrs. Elizabeth Heinline of Cheyenne and Roseburg, a very special woman in music.

Mrs. Heinline was born in the East in 1879—within a month of Madame Stantonne's birth. Though the two probably never met, they must have had mutual acquaintances. Both spent over 50 years in the West, and died in the 1950s within a year of each other.

I never met Mrs. Heinline but I have seen the evidence of her teaching. (My husband needed some information about a woman and, Florence Grew, who has been the accompanist for the local Rotary Club for nearly 50 years, suggested that he contact Mrs. Heinline. And Mrs. Heinline has been dead for 15 years! Her reputation, however, lives on.

She was born Elizabeth Eldridge, July 4, 1879, in Baltimore, Maryland. She was an only child of a Methodist minister. She was married to Charles S. Heinline in Washington, D.C. on August 12, 1897. Her husband worked in the Government Printing Office and when he developed tuberculosis, or "consumption" as it was called in those days, the cure was to get out in the open; live in a tent in the great woods. Since Oregon had more of that than a lot of other places, they moved to Oregon and lived for several months in the woods east of Roseburg. He recovered and worked for the Chamber of Commerce and became Postmaster in 1922 when Harding was President. He left as Postmaster in 1935 and they moved first to Portland and then to Cheyenne, Wyoming. When her husband

died in 1943, Elizabeth Heinline soon returned to Roseburg and resumed her music teaching.

About 1912, she started what she called the Heinline Conservatory of Music. Not only did she and others teach music, but she had teachers teaching art, ballet, and music theory. She also had a man teaching a boys' band, and a true kindergarten with maybe 30 students.

Each child had a 15-minute piano lesson each day. She had had good teachers in her youth and was graduated from the Chicago Music College. She was an affiliated teacher of the St. Louis Institute and sent her teachers there for training. One German teacher told her once that she played like a fish, and she made sure her students did not play like fish!

She was delighted when Rudolph Gunz gave a concert in Roseburg and her students were allowed to watch him practice. He played every piece very slowly, just as she had taught her students to do. Besides Guy Maier and his wife, she also knew Madame Lhevinne and Percy Granger.

Mrs. Heinline also presented weekly radio broadcasts, and had her students do a lot of ensemble work on the broadcasts. She presented large recitals, and she organized a music club which presented monthly concerts. Charles Wakefield Cadman was one of the early artists.

Not everything went smoothly in the early days of the concert series. When Percy Granger went to Cheyenne to give a concert in Mrs. Heinline's studio, he arrived in town with a knap-sack and rather long hair. The police picked him up for vagrancy even though he told the police that he was to give a concert that evening. Mrs. Heinline had to bail him out for the concert.

She did more than just bring in musicians. She organized a Women's Club in Roseburg and told her friends and students that they were to join. She also organized a Junior Women's Club, and was a charter member of the Business and Professional Womens Club, and a choral group. She also belonged to the Oregon State and National Music Teachers Associations and the National Guild of Piano Teachers. When and where she could, she would push and plug music. She was a perfectionist in all

she did. Even with the radio broadcasts, the students had to play by memory.

Mrs. Heinline did not do housework or any cooking. She would not even allow women students to do ironing, because it was not good for the hand muscles. She never had children, but did have a hired girl whom she called her foster daughter. She'd have her hired girl baby sit for her adult students.

Mrs. Heinline seems not to have sent her students to other more advanced teachers as did Madame Stantonne. Her students might have missed some experiences. My advanced teacher played with the Los Angeles Philharmonic Orchestra and once when Arturo Toscanini was conducting a concert in the Shrine Auditorium, a young woman dressed in black danced out on the stage as the orchestra was beginning to play Weber's Invitation to the Dance. Two plainclothes men came from either side of the stage and removed her as Toscanini stood batting his baton on the side of his leg. My teacher said that those in the bass section thought one of the second violinists had gone berserk! That was when Helen Smith was the only woman in the string bass section. Women seemed to have made their way into orchestras and particularly into the bass section when World War II took the men off to war.

When we were overseas, the all girl orchestras seemed to be the big thing on TV in the States, particularly when one

of the women directors had a costume problem and wound up topless long before the 70s. As members of the Local 47 Musicians' Union, young women were able to find work in the movie and recording studios in Hollywood and the San Fernando Valley. I remember Marni McEathron Nixon, who had been the strolling violinist in our high school string ensemble group, began her singing career by being the ghost voice for some of the female leads in the Hollywood musicals of the early 50s.

There were advantages, too, of being music students in Los Angeles. We could usher at the Shrine Auditorium and the Los Angeles Philharmonic (before the Dorothy Chandler Pavilion and Music Center were built), see the Metropolitan Opera Company or a variety of Light Operas and any number of programs at the Hollywood Bowl. I even had the opportunity in high school to be in an orchestra conducted by Leopold Stokowski, which was a most exciting experience. Without those opportunities in other places, what a blessing it is to have the Community Concert Series, begun in 1929. It has taken such treats as the Trapp Family Singers, Lilly Kraus, Stephanie Chase, Mildred Diling, and a variety of vocal and instrument artists to many small places across the country. It's rather like a spinoff of the old Chautauqua circuit of the early 1900s.

As a former public school music teacher, I have often reflected on the philosophy



Courtesy Douglas County Museum

Mrs. Heinline's "Conservatory of Music & Art," Roseburg

offered by Lilla Belle Pitts. Although she may have been at Columbia University in New York, through the Ginn Music books, her influence was felt throughout the United States. She wrote:

Music is not a body of knowledge to be acquired through study; it is not a technique to be mastered through practice nor is it an aggregation of facts to be memorized. To be sure such factors may enter at sometime into a loving pursuit of this art, but music is the experience of the race objectified in permanent form for the enhancement of life and for the elevation of human thought. It is to be loved for its beauty, sought for its charm, lived with for its delightful companionship and served because it inspires devotion.

And where would our public music be without the dedicated work of Margaret Fullerton of Iowa State Teachers College and the Follett music books or Beatrice Krone who taught in Wisconsin, Illinois, Ohio and later at the University of Southern California? Mrs. Krone worked with her husband in so many ways and her collection of materials has been used by millions.

And there's Mabelle Glenn, Ethel Crowninshield, Hazel Gertrude Kinscella with her stories of music appreciation, Ruth Crawford Seeger and her collections of folk songs, Beatrice Landeck, Rose Marie Grentzer and her interest in the use of the Eurythmics from Jacques Dalcroze, and the stories about composers and music by Opal Wheeler. Josephine Wolverton, and Grace Wilson with their work on the American Singer Series.

Grace Wilson was a Director of Music for the public schools in Wichita, Kansas, and when I think of Kansas, I think of a harpist friend in California who came from a small town in Kansas. One woman in that town was interested in the harp and she saw to it that any of the girls in the local high school who wanted to study harp could do so. Can you imagine a high school in a small town in Kansas with 25 harp students?

Frances Cole has made a great contribution to the music for children with her *Music for Children with Special Needs*. Mary Helen Richards has also enriched the lives of many through her work with the Richards Institute of Music Education and

Research in Portola Valley, California. Lois Benedict has also contributed much to the area of Music Therapy. And one cannot think of music therapy without thinking of Esther Goetz Gilliland, Wilhelmina K. Harbert, Martha Loven and Helen Rosenthal. And Lois Harrison, a relative newcomer to the University of Oregon.

We did not have a Nadia Boulanger in the West, but we have had some outstanding teachers who have had far reaching influence on many people. I think of two at the University of Michigan. Geneva Nelson, who felt no teacher ever failed because of the lack of knowledge. And Elizabeth Green who inspired so many string and orchestra teachers. She encouraged her students to get to be the finest musicians possible. She felt that teachers need to be mentally alert to proper tempi and mods, to observe proper dynamics and correct articulation in playing with others. She taught that endings should be rounded rather than kicked-off. She also taught that a grade school orchestra could never be any better than its director. This is true of any orchestra, but it is also true that no orchestra can ever be any better than the last second violinist!

There is not time to go into the piano methods used by teachers in the west because that varies as much with the individual teacher as it does in the east. But the influence of Frances Clark, Robert Pace, the Bastiens, Hazel Cobb, Edna Mae Burnam, Michael Arron, Denes Agay, Glover and the young Yamaha teachers is surely in evidence. Some of these piano teachers are also the wives of musicians and music teachers and they, too, should not be forgotten.

Chamber music is an important part of my life and one very special lady did more for that than anyone I've ever known. A violinist from New York City, she worked with others to form the Amateur Chamber Music Players, Inc. Helen Rice died at 78 in April of 1980. There are nearly 7,000 amateur musicians throughout the world who can be in touch with each other, thanks to her.

To mention only two of the many women composers on the West Coast, the philosophy of Pauline Oliveros is so special—along with her music—that I trust

someone will tell you about her or that you will do some research. Radie Britain expressed her philosophy: "Plunge into life, struggle in the current, stand up in the storm, dream beautiful dreams, explore our glorious world, reaching, reaching skyward to hear the voice of God, forever and ever searching."

The wives of many composers have very special talents of their own. Again, on the West Coast, Johanna Harris, the wife of the late Roy Harris comes to mind. She is a fine pianist in her own right, and has done much to promote interest in the music of her husband.

Millie McGowan Ryan, a retired Los Angeles Public Schools Music supervisor, at age 82, keeps busy directing a choir, working with the local Community Concert Association, supporting the San Francisco

Symphony Association, and doing what she can for the promotion of music in her community. How many women there are throughout the west like her. How our heart aches for one dear old soul who has lost the feeling in her hands and at 88 can no longer play the piano. But thanks to the radio, TV, and records, can still enjoy music.

We are not all teachers, composers or concert artists who influence so many lives, but we can still enjoy music. So as you prepare dinner, think on these things and enjoy listening to the children practicing, young people enjoying their music or the music of your favorite record or radio station. And consider, too, using your talents for the betterment of your community in the west.

Lloyd King enjoys living in an age when she can listen to classical music on her radio.

Coos Art Museum Moves

by Judith Kobrin

October is moving month for the Coos Art Museum. The walls are now bare at the facility at Fifth and Market Streets, which was the museum's home for more than a decade. The new building at Second and Anderson in downtown Coos Bay will open Saturday, November 3, with the 19th November Annual Juried Exhibition of

Fine Art. This show will occupy the interim gallery space on the second floor of the new museum. The main gallery will be a work in progress for some time as the museum continues to raise funds for the completion of a first class central gallery. Gift shop, rental gallery, offices, and classrooms will be operative in November.

The handsome new building, the former main Coos Bay post office, was procured for the museum by the people of Coos Bay on a 1982 ballot measure.

Opening Reception November 3 from 5-7 pm.

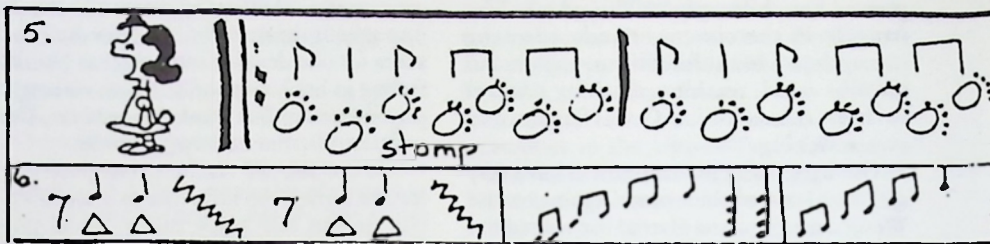
Dedication ceremonies will take place upon completion of the major renovations.

Museum hours will be 1 to 4 pm Tuesday through Saturday. An opening reception for the November Annual Juried Exhibition will be held Saturday, November 3, from 5 to 7 pm. The public is invited to attend and meet the artists.



Photo by Lowell Kobrin

PROGRAMS & SPECIALS AT A GLANCE



The Oregon Coast Music Festival recorded live this summer in Coos Bay-North Bend features the 70-piece Festival Orchestra, its ensembles, and guest ensembles. The eight-program series, produced by KSOR's Tom Olbrich begins Tuesday, October 2 at 7 pm

Jazz From Ashland features premier jazz musicians recorded live in performance this year in Ashland. The five-part series, produced by KSOR's Jan Weller begins Tuesday, October 2 at 10 pm.

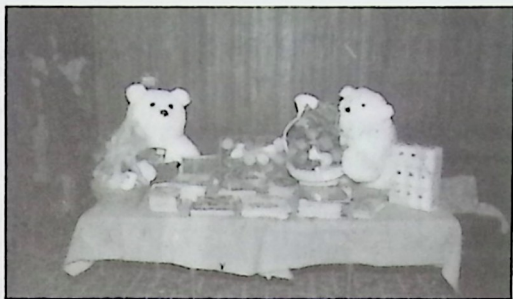
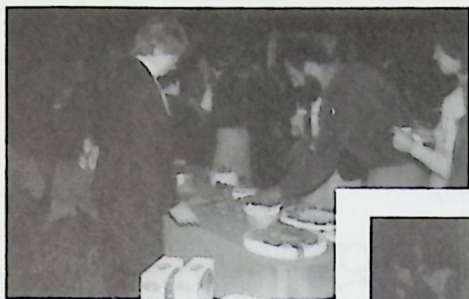
The Oregon Shakes featured in three special on Mondays at 9 pm b

The Cabinet of Doc an audio 3-D effect as a Stephen King chiller T

Marian McPartland's together stellar keyboard beginning this month. I

Sunday	Monday	Tuesday	Wed
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Mo
10:00 Music From Washington	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ant
12:00 Chicago Symphony	9:45 European Profiles	9:45 900 Seconds	9:45 Abc
2:00 First Take	10:00 First Concert	10:00 First Concert	10:00 Firs
3:00 Detroit Symphony	12:00 KSOR News	12:00 KSOR News	12:00 KS
5:00 All Things Considered	2:00 Philadelphia Orchestra	2:00 Cleveland Symphony	2:00 Tor
6:00 Talkback	4:00 About Books and Writers	4:00 World of Islam	3:00 A M
8:00 Just Plain Folk	4:30 California Radio Theatre	4:00 Horizons	4:00 Stu
10:00 Music From Hearts of Space	5:00 All Things Considered	4:30 Challenge of China & Japan	5:00 All
11:00 Possible Musics	6:30 Siskiyou Music Hall	5:00 All Things Considered	6:30 Sis
	9:00 Bob & Ray	6:30 Siskiyou Music Hall	7:00 Mu
	9:00 Backstage at Shakespearean Festival	7:00 Oregon Coast Music Festival	9:00 Vin
	9:30 Joe Frank	9:00 Lord of the Rings (10/9)	9:30 Lor
	10:00 Post Meridian (Jazz)	9:30 Cabinet of Dr. Fritz	10:00 Rac
		10:00 Jazz From Ashland	11:00 Pos
		11:00 Post Meridian	(Jaz

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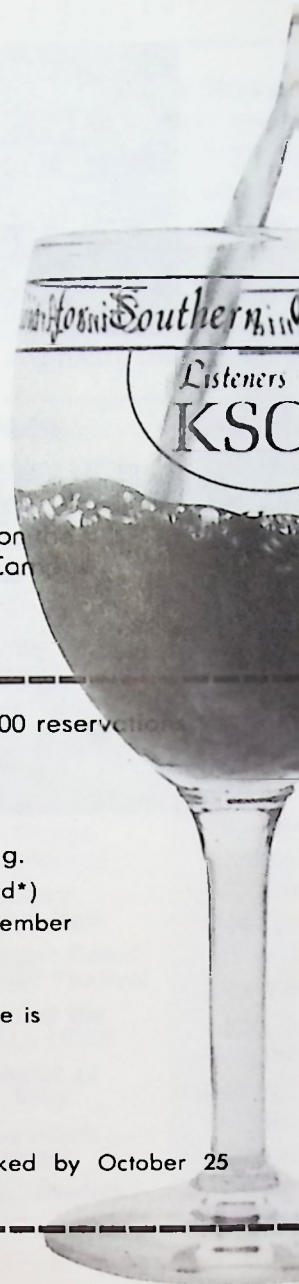
KSOR GUIDE/OCT 1984/23

You Are Invited To The Fourth Annual Oregon Harvest Celebration & Wine Tasting

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Wednesday, December 5
6 to 8 p.m.

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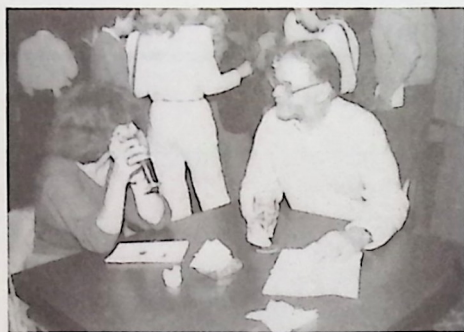
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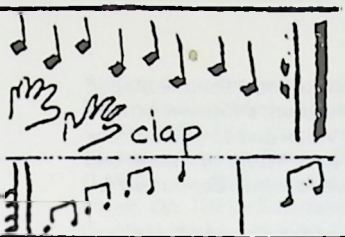
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Put Yourself in the Picture This Year





Caribbean Festival is produced by KSOR. Beginning October 8.

Fritz offers drama with the 13-part series debuts with Tuesday, October 2 at 9:30 pm.

Piano Jazz V brings artists in a new series every 4 pm.

Music Memory Feature is a classical selection for elementary students. A co-op venture of area music teachers and KSOR. Wednesdays at 7 pm.

Weekend All Things Considered moves to 5:00 pm this month. Several other programs change positions also: **Music From the Hearts of Space** moves to Sunday at 10 pm, followed by **Possible Musics** at 11 pm. **Pickings** airs earlier at 6 pm on Saturdays, followed by **Flea Market** at 6:30 pm. **The Blues** moves to Saturday at 10 pm. Jazz moves to all five weeknights on Post Meridian to put the station to bed.

Talkback, a live national call-in program, is possibly KSOR's most daring new program offering in years. It promises to make you laugh—and possibly miss dinner on Sunday evenings at 6 pm.

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
9:45 Women	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
10:00 Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
12:00 News	12:00 KSOR News	12:00 KSOR News	11:00 NPR World of Opera
2:00 at	2:00 Music From Europe	2:00 International Festival	3:00 Pittsburgh Symphony
4:00 to You	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	5:00 All Things Considered
5:00 Terkel	5:00 All Things Considered	5:00 All Things Considered	6:00 Pickings
6:30 Siskiyou	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Flea Market
7:00 Memory	7:00 National Symphony	8:00 Rogue Valley Symphony (10/5)	8:30 A Mixed Bag
9:00 Radio	9:00 Chautauqua	8:00 New York Philharmonic	10:30 The Blues
9:30 New Letters On The Air	10:00 Jazz Album Preview	10:00 American Jazz Radio Festival	
10:45 Post Meridian (Jazz)	10:45 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	

SUNDAY

* by date denotes composers birthdate

7:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar.

10:00 am Music From Washington

This concert series highlights rich musical fare from the nation's capital. Recorded on location at some of Washington's finest cultural centers including the John F. Kennedy Center for the Performing Arts and the Library of Congress. Hosted by Martin Goldsmith.

Oct 7 The National Musical Arts ensemble performs Mark Wilson's *Time Variations for String Trio* and works by Franz Danzi, George Antheil and Maurice Ravel.

Oct 14 Guitar quintets by Boccherini and Castelnuovo-Tedesco, and *Sonata a Tre* by Gian-Francesco Malipiero are performed by the National Musical Arts ensemble.

Oct 21 Pianist Claus-Christian Schuster, violinist Eduard Melkus, and cellist Hubert Koller perform works by Vorisek, Schubert, and Beethoven, including the famous *Archduke* Piano Trio.

Oct 28 Naumburg Award-winning pianist Stephen Hough performs works by Bach, Scriabin, Liszt and Haydn, plus Prokofiev's Piano Sonata No. 6 in A Major, Opus 82.

12:00 n Chicago Symphony Orchestra

The nation's best orchestra, according to *Time Magazine* (see pg 4), opens a new season. *National underwriting by Amoco.*

Oct 7 The American Premiere of John McCabe's *Concerto for Orchestra*, plus Elgar's *Sea Pictures* and *Enigma* Variations are conducted by Sir Georg Solti. Mezzo-soprano Dame Janet Baker solos.

Oct 14 Co-concertmaster Samuel Magad is the soloist for Hindemith's *Kammermusik* No. 4: Concerto for Violin and Large Chamber Orchestra, Op. 35, No. 3. Works by Mozart and Brahms are also performed. Conducted by Claudio Abbado.

Oct 21 Women of the Chicago Symphony Chorus join the Orchestra in an all Mendelssohn program conducted by James Levine. John Browning solos for the Piano Concerto No. 1 in G Minor, Op. 25.

Oct 28 Rafael Kubelik conducts a program featuring Smetana's Symphonic Cycle, *Ma vlast (My Fatherland)* (complete): *Vysehrad (The High Castle)*; *Vltava (The Moldau)*; *Sarka*; *From Bohemia's Meadows and Forests*; *Tabor*; and *Blanik*.

2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

3:00 pm Detroit Symphony Orchestra

Oct 7 Gunther Herbig conducts Beethoven's Piano Concerto No. 3 in C Minor, Op. 37; and Symphony No. 5 in B-flat Major by Bruchner. Pianist Andre-Michel Schub solos.

Oct 14 Mozart's Overture to *The Marriage of Figaro*; Mahler's Symphony No. 5 in C-sharp Minor; and Piano Concerto No. 4 in G major, Op. 58, by Beethoven are conducted by David Zinman. Pianist Ivan Moravec is the soloist.

Oct 21 Walton's Johannesburg Festival Overture; Britten's Violin Concerto, Op. 15; and Symphony No. 2, (*London*) by Vaughn



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First Concert
Siskiyou Music Hall
Post Meridian (Jazz)
Possible Musics
The Blues

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Williams performed under the baton of Sixten Ehrling. Violinist Ida Haendel solos.

Oct 28 The Overture to *Oberon* by Weber; Mozart's Piano Concerto No. 21 in C Major, K. 467; and Symphony No. 4 in D Minor, Op. 120 by Schumann, are conducted by Gunther Herbig. Solo by Philippe Entremont.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm Talkback

A live national call-in show hosted by Cincinnati ad agency president Jerry Galvin. *Talkback* callers and Galvin discuss such [fictional] topics as a federal law requiring all Americans to read two books a year and turn in book reports to a federal agency. Since December 1982, *Talkback* has hit the front page of *The Wall Street Journal*, the UPI wires, and half-a-dozen other media stalwarts. Get ready to dial your phone as Jerry Galvin welcomes KSOR listeners and callers to talkback in this humorous and unique live program. **The number to call is: 1-800-543-1075.**

National underwriting: Cincinnati Microwave.

8:00 pm Just Plain Folk

Host John Steffen returns with an informative, comfortable program of folk music. This month, John will include weekly features which view three contemporary folk musicians, each with distinctly different styles despite the common name.

Oct 7 The music of Stan Rogers

Oct 14 Stan Rogers

Oct 21 Sally Rogers

Oct 28 Gamble Rogers

10:00 pm Music from the Hearts of Space

The best of contemporary space music with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill. *Funds for local broadcast provided by Farwest Steel Corporation, Medford.*

11:00 pm Possible Musics

Host David Harrer previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

2:00 am Sign-Off

How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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MONDAY

* by date denotes composers birthdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Antio Meridian

Classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

Your weekday host is Jan Weller.

9:45 am European Profiles



1984 Candidate Forum Mondays at Noon

Candidates for state offices discuss their positions on the issues of the 80s in this forum presented by the Greater Medford Chamber of Commerce. Broadcast live.

Oct 3 Oregon Attorney General

Vern Cook (D)

David Frohnmayer (R)

Oct 8 Oregon Senate

Bill Olsen (R)

Debbs Polts (D)

Oct 15 Oregon House

Ray Barnwell (D)

Eldon Johnson (R)

Oct 22 Oregon House

Dan Bell (R)

Peter Tarzian (D)

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10:00 am-2:00 pm First Concert

Featured works are selected from the KSOR compact disc library.

Oct 1 MOZART: Eine Kleine Nachtmusik

Oct 8 SCHUBERT: Symphony No. 8 "Unfinished"

Oct 15 HANDEL: Water Music

Oct 22 LISZT: Piano Sonata in B Minor

Oct 29 BEETHOVEN: Symphony No. 6 "Pastoral"

12:00 n Candidate Forum

2:00 pm Philadelphia Orchestra

Oct 1 Begins at 1:00 today only. A gala opening featuring the concert version of Verdi's *Macbeth*. **Riccardo Muti conducts.**

Oct 8 Riccardo Muti conducts Beethoven's Symphony No. 2 in D and works by Vivaldi.

Oct 15 Richard Dufallo conducts Overture to "Beatrice and Benedict" by Berlioz, Mozart's Violin Concerto No. 3 in G with violinist Granco Gulli, and Schoenberg's "Peleas and Melisande."

Oct 22 Women of the Philadelphia Singers join the orchestra in a concert of works by Beethoven, Debussy and Albeniz-Arbois.

Oct 29 Pianist Andre Watts solos for MacDowell's Piano Concerto No. 2 in D minor, Op. 23. Also works by Wagner and Berlioz.

4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

Oct 1 Pre-empted by Philadelphia Orchestra.

Oct 8 John Kwidney and the host talk about Kwidney's book, *Endless Enemies*, about the attacks on American civil liberties from an historical perspective.

Oct 15 Clive Cussler is interviewed about *Deep Six*, his suspense novel centering on the CIA and its activities vis-a-vis American and Russian submarine forces.

Oct 22 Mark Helprin and Cromie discuss *The Winter's Tale*, a 650-page fable about New York.

Oct 29 Robert Samuel Anson talks with Cromie about his book, *Exile*, the story of Richard Nixon from 1974 to the present.

4:30 pm California Radio Theatre

Drama produced in San Francisco is designed especially to interest children.

Oct 1 McFidgin and Co.

Oct 8 The Rose That Refused to Bloom

Oct 15 Bearfoot in the Dark

Oct 22 & 29 To Be announced.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

6:30 pm Siskiyou Music Hall

Featured works on compact discs.

Oct 1 TCHAIKOVSKY: Violin Concerto in D

Oct 8 GERSHWIN: Rhapsody in Blue

Oct 15 OFFENBACH: Gaité Parisienne

Oct 22 STRAVINSKY: The Rite of Spring

Oct 29 PROKOFIEV: Romeo and Juliet Suites No. 1 and No. 2

9:00 pm Bob & Ray Public Radio Show

Bob Elliott and Ray Goulding are back with more of their zany antics, in a repeat of their popular comedy series. **A new series will begin on Oct 29**

9:00 pm Backstage at the Oregon Shakespearean Festival

Produced for national distribution, these three programs take listeners backstage to talk with actors, directors, and scholars of Shakespeare. A lively stump-the-experts quiz and segments of each play are included in the program. Hosted by John Baxter and Peggy Rubin. Quizmaster is Professor Stephen Booth.

Oct 8 Taming of the Shrew Interviews with leading actors Joan Stuart-Morris and Joe Vincent; director Pat Patton highlight this program. Scholar Anne Jennalie Cook talks about some of the feminist implications of this Shakespeare comedy.

Oct 15 King Henry the Eighth Director James Edmonson, lead actor Henry Woronicz, and the actresses who play Henry's wives are interviewed. Scholar Alan Dessen discusses the politics of the play.

Oct 22 The Winter's Tale Barry Kraft talks about the difficulties of the lead role, and Hillary Tate talks with the women of this romantic play. Festival Music Director discusses his compositions for the season, and Artistic Director Jerry Turner and scholar Ed Brubaker talk about the upcoming 50th anniversary of the Festival.

9:30 pm Faces, Mirrors, Masks

Featuring 20th century Latin American fiction. *Funds for local broadcast provided by Bloomsbury Books of Ashland.*

Oct 1 Elona Poniatowska: The Voice of the Powerless The most popular writer in Mexico today chronicles the heretofore ignored lives of Mexico's poor, oppressed, and its women. **This completes the series.**

9:30 pm Joe Frank

Storyteller Joe Frank surveys the modern landscape of love, hope, despair, and life.

Oct 29 The End A radio show host dreams of reaching Nirvana.

10:00 pm Post Moridian

An evening of jazz to complete the day. Call in your requests!

Note: The Blues program is now heard on Saturdays at 10:30 pm

2:00 am Sign-Off

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T U E S D A Y

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR. Hosted by Lars Svendsgaard. *Funds for broadcast provided by the Clark Cottage Restaurant, Ashland.*

10:00 am First Concert

Featured works on compact discs.

Oct 2 RODRIGO: Concierto Madrigal

* **Oct 9** SAINT-SAENS: Violin Concerto No. 3

Oct 16 TCHAIKOVSKY: Suite from *Swan Lake*

Oct 23 A. SCARLATTI: Sinfonie No. 1

Oct 30 CHOPIN: Piano Concerto No. 2

12:00 n KSOR News

2:00 pm Cleveland Orchestra

Oct 2 Franz Allers conducts an all Tchaikovsky program.

Oct 9 Christoph Eschenbach conducts Verdi's ballet music from *Macbeth*; and works by Beethoven and Mendelssohn.

Oct 16 Christoph Eschenbach conducts Rossini's Overture to *The Barber of Seville*; and works by Mahler and Mozart.

Oct 23 Andrew Massey conducts Overture to *Benvenuto Cellini*, Op. 23, by Berlioz; Britten's Piano Concerto, Op. 13, and works by Elgar and Debussy.

Oct 30 Yoel Levi conducts Ben-Haim's *Fanfare to Israel*, and works by Mendelssohn and Mahler.

4:00 pm The World of Islam

Oct 2 Islam in America: The Immigrant Experience Muslim immigrants speak of problems & pluses of making new lives in the U.S.

Oct 9 Black Islam Black Muslims discuss divisions between rivals, Nation of Islam and the American Muslim Mission.

Oct 16 Women and Family in Muslim Societies Women and men talk about women's rights and the influence of traditional patriarchal values on their lives.

Oct 23 Whither Islam: The Future Muslims of several nationalities reveal the strength of Islamic values and their relevance to the 21st century. **Concludes the series.**

4:00 pm Horizons

Oct 30 Taj Mahal reflects on his career.

4:30 pm The Challenge of China and Japan

Oct 2 Leadership in Japan Japanese politicians often derive their power from government bureaucracy rather than from a mass constituency. Portraits of Nakasone and Tanaka, two of the most important leaders today.

Oct 9 Is Thoro a Japan, Inc? Critics claim the government manages the economy to provide unfair advantages to Japanese business. An examination of the state's role in promoting economic growth in Japan

Oct 16 China: Bureaucracy The Chinese invented bureaucracy, yet they complain about red tape and inefficiency. How does the average Chinese cope in the world's largest and most complex bureaucracy?

Oct 23 Reforming the Revolution: China's Economic Policy Chinese bureaucrats describe their efforts to increase productivity and efficiency while maintaining state control over the economy.

Oct 30 Japan: Free Trade and Protectionism Western firms complain that Japan's market is closed to foreigners. Japanese and American businessmen discuss legal and cultural barriers for outside business in Japan.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Featured works on compact discs.

Oct 2 ALBINONI: Adagio in G Minor

Oct 9 BEETHOVEN: Piano Sonata, Op. 57

Oct 16 SIBELIUS: Finlandia

Oct 23 PACHELBEL: Canon and Fugue

Oct 30 BACH: Brandenburg Concerto No. 3

7:00 pm Oregon Coast Music Festival

Recorded live during July 1984, this 8-part series features the Oregon Coast Music Festival Orchestra, its ensembles, and concerts by guest ensembles. Gary McLaughlin is the Festival's Music Director. Recorded & produced by KSOR Senior Staff Producer Tom Olbrich. *Recording funded by the Music Enrichment Association.*

Oct 2 The Chamber Choir of the State Academy of Music in Stockholm, Sweden.

Conducted by Eric Ericson. The opening night performance by one of the finest conservatory choirs in the world features the music of Johannes Brahms, Folkes Rabes, Krzyzstof Penderecki, Wilhelm Stenhammer and others.

Oct 9 Love's Old Sweet Song

The Vocal Arts Quartet from Portland

performs American parlor music, ragtime, minstrel and novelty music from Stephen Foster, Scott Joplin, Victor Herbert and George M. Cohan, plus operettas by Kern and J. Strauss. Recorded at the North Bend Presbyterian Church.

Oct 16 Eriko Sato and David Oei

Eriko Sato, violin, and David Oei, piano, of the Aspen Soloists perform Dvorak's Sonatina, Op. 100; Prokofiev's Sonata No. 1 in F Minor, Op. 80; and Sonata in E Flat, Op. 18, by Richard Strauss. Recorded at the North Bend Presbyterian Church.

Oct 23 Oregon Coast Music Festival Chamber Players

The 18-member ensemble performs Duetino Concertante by Ingolf Dahl; Mozart's Quintet for Piano and Winds in E-Flat; and works by Ravel and Brahms. Conductor Gary McLaughlin. Recorded at Marshfield High Auditorium in Coos Bay.

Oct 30 The Oregon Coast Music Festival Orchestra

Under the baton of Gary McLaughlin, the orchestra of some 70 musicians from the Bay Area and the West Coast, performs Handel's Concerto Grosso in A Minor; Mozart's Symphony No. 34 in C Major; The Pavane, Op. 50 by Faure, and Symphony No. 2 by Sibelius. Recorded at Marshfield High Auditorium in Coos Bay.

9:00 pm Taij Express

Oct 2 The Co-Professionals; The Storm; and No Shouldor to Cry On. This program concludes the series.

9:00 pm The Lord of The Rings

A 26-part adaptation of J.R.R. Tolkien's fantasy trilogy about the inhabitants of Middle Earth. Produced by the British Broadcasting Corp. Introductions by Tammy Grimes.

Oct 9 The Long Awaited Party Bilbo Baggins, a hobbit, gives his beloved nephew, Frodo, a magic ring. But the Dark Lord Sauron knows of its whereabouts.

Oct 16 The Shadow of the Past Frodo Baggins learns of his ring's terrible power from Gandalf, the Wizard.

Oct 23 The Black Riders Gwaihir the Eagle rescues Gandalf from prison, while Frodo and his cousins escape the Black Riders.

Oct 30 Trouble at the Prancing Pony Frodo stops at The Prancing Pony Inn where he receives a belated letter from Gandalf.

9:30 pm The Cabinet of Doctor Fritz

Mystical, humorous, and horrific tales from such master storytellers as Stephen King and Carlos Fuentes. Recorded with a German-developed technique using a device shaped like a human head, nicknamed "Fritz." On-location recordings sound exactly the way ears hear it—in three dimensions. Headphones enhance the effect in this 13-part ZBS production.

Oct 2 The Mist, Part 1 A mysterious and deadly mist in Maine, traps townspeople in a supermarket. Story by Stephen King

Oct 9 The Mist, Part 2 The mist brings an invasion of grotesque, giant insects.

Oct 16 The Mist Desperate townspeople demand a human sacrifice to the mist, and a young father tries to engineer an escape.

Oct 23 Aura, Part 1 Answering a help-wanted ad, Felipe, a young Mexican historian, encounters a domineering Senora Consuelo and her niece, Aura. Story by Carlos Fuentes.

Oct 30 Aura, Final Under the spell of Aura and her aunt, Felipe realizes he is following a mysterious path which began before birth and extends beyond death.

10:00 pm Jazz From Ashland

Recorded live at several locations, this 8-part series was produced by Jan Weller.

Oct 2 Oregon The innovative group performed on the Elizabethan Stage of the Oregon Shakespearean Festival in July 1984.

Oct 9 Herb Ellis and David Friesen An unusual and rare collaboration between guitarist Herb Ellis and bassist David Friesen. Recorded January 1984 at Jazmin's.

Oct 16 The Backwoods Jazz Quartet A unique blend of jazz, swing, blues and country recorded February 1984 in the Music Recital Hall of Southern Oregon State College.

Oct 23 Richie Cole Considered by many to be the country's leading alto saxophonist, Cole performs with his group, Alto Madness. January 1984 at Jazmin's.

Oct 30 Michael Hedges Windham Hill artist Michael Hedges with bassist Mike Manning. Recorded January 1984 at Jazmin's.

11:00 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off

W E D N E S D A Y

* by date denotes composers birthdate

6:00 am Morning Edition

Funds for local broadcast provided by Jackson County Federal Savings and Loan.

7:00 am Anto Meridian

9:45 am About Women

Funds for local broadcast provided by Valley Chevrolet, Medford.

10:00 am First Concert

Featured works on compact discs.

Oct 3 RESPIGHI: Feste Romane

Oct 10 BACH: Concerto for Three Harpsichords in C

Oct 17 MENDELSSOHN: Symphony No. 4 (Italian)

Oct 24 MOZART: Violin Concerto No. 5

Oct 31 SCHUBERT: Symphony No. 4 (Tragic)

12:00 n KSOR News

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Oct 3 The Vienna Philharmonic performs Brahms' Symphony No. 2 in D major, Op. 73. Conducted by Leonard Bernstein.

Oct 10 The Vienna Philharmonic performs Mozart's Symphony No. 41 in C major, K. 551. Conducted by Leonard Bernstein.

Oct 17 The Vienna Philharmonic performs Beethoven's Symphony No. 3 in E-flat major, Op. 55 (*Eroica*). Conducted by Leonard Bernstein.

Oct 24 Dame Janet Baker, mezzo-soprano, accompanied by pianist Martin Isepp, performs works by Schubert, Mozart and Haydn.

Oct 31 Henryk Szeryng, violin, and Charles Reiner, piano, perform Sonata No. 3 in A major, Op. 100; Bach's Sonata for Unaccompanied Violin No. 1 in G minor, BWV 1001; and Rumanian Folk Dances by Bartok.

3:00 pm A Note to You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Funded by Anonymous Listeners in Ashland

Oct 3 Piano Music by American Women Composers Virginia Eskin joins Professor Nadeau as a performer and noted authority of American piano music. Music by Ruth Crawford, Amy Beach, and others.

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Oct 10 Bornstein's Mass Part I explores Leonard Bernstein's famous mass, part of what Nadeau calls "the new eclecticism."

Oct 17 Bornstein's Mass A continuation of Nadeau's analysis of Bernstein's precedent-setting work.

Oct 24 Great Chamber Music At the keyboard, Nadeau reveals the beauty of Ravel's Piano Trio and Debussy's Violin Sonata.

Oct 31 The Music Shelf Nadeau studies the indispensable crescendo from the short coda of Beethoven's *Leonore* Overture No. 3, to the lengthier one in Ravel's *Bolero*.

4:00 pm The World of Islam

Moved to Tuesday at 4:00 pm

4:00 Oct 31 Studs Torkol

A new time for this popular program.

Author, critic, folklorist and lecturer Studs Terkel hosts this hour-long program of interviews, dramatic readings and sound tributes.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Featured works on compact discs.

Oct 3 ROSSINI: William Tell Overture

Oct 10 RODRIGO: Fantasia for a Gentleman

Oct 17 RACHMANINOFF: Piano Suite No. 2

Oct 24 SIBELIUS: Symphony No. 4

Oct 31 R. STRAUSS: Also Sprach Zarathustra

7:00 p.m.

Music Memory Feature

Each week during the school year, Siskiyou Music Hall will play a special classical music selection for the listening and learning pleasure of elementary school students in the KSOR listening area. This is a cooperative effort of area music teachers and KSOR. Featured this month:

Oct 3 Chopin: Etude in A Minor

Oct 10 Puccini: *La Boheme*, "Mi Chiamano Mimi"

Oct 17 Mozart: *Eine Kleine Nachtmusik*

Oct 24 Schoenberg: "Preamonitions"

Oct 31 Schubert: "Erlking"

Funds for local broadcast provided by
Tim Cusick, Realtor
Hampton Holmes Real Estate, Ashland

9:00 pm Vintago Radio

Highlights of the best—and worst— of drama and entertainment in radio's "Golden Age."

9:30 pm Lord Peter Wimsey

Lord Peter Wimsey and mystery writer Harriet Vane work to solve a murder case in a six-part Dorothy Sayers classic, *Have His Carcas*.

Oct 3 Lord Peter Sets a Trap Lord Peter returns to London to pursue his theories while Harriet remains behind to do some sleuthing—winding up in the arms of a charming dancer.

Oct 10 A Dutiful Son Henry Weldon comes to comfort his wealthy mother—but Lord Peter and Harriet Vane suspect his filial affection.

Oct 17 Snake in the Grass Harriet's insistence on pursuing the investigation leads to her amorous embrace with one of the missing murder suspects.

Oct 24 Too Porfect An Alibi Lord Peter turns his attention to the most unlikely suspect.

Oct 31 All A Question of Time The case continues to confound Lord Peter and Harriet Vane until they discover coded documents from the killer to his victim.

10:00 pm Radio Free Rahsaan

The late Rahsaan Roland Kirk was a multi-reed instrumentalist, composer, band leader, historian, radio host, and distinctive performer. Before his death in 1977, he produced 8 programs featuring music he chose to share with the radio audience. Producers Steve Robinson and Dorthaan Kirk have added "Memories of Rahsaan" for these 90-minute programs about the man, his music, and his radio program.

Oct 10 Players on the program include Sippy Wallace, Duke Ellington, and others.

Oct 17 Players Sweet Emma, Sonny Rollins, Art Tatum, Clifford Brown, and the Tuskegee Choir

Oct 24 Music of McCoy Tyner, Henry "Red" Allen, Charlie Shavers, Paul Robeson, Thelonius Monk, Billie Holiday, and more—all with Kirk as DJ.

Oct 31 Music of Duke Ellington, King Pleasure, Charlie Parker, Von Freeman, Abbey Lincoln, Joe Henderson, and Kirk.

11:30 pm Post Meridian

Jazz for the night time.

2:00 am Sign-Off

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THURSDAY

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6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR.
Host: Marjorie McCormick.

10:00 am First Concert

Featured works on compact discs.

Oct 4 GRIEG: Holberg Suite

Oct 11 BEETHOVEN: Piano Concerto No. 1

Oct 18 BACH: Symphony No. 4

Oct 25 BRAHMS: Symphony No. 4

12:00 n KSOR News

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass

Oct 4 The Liszt Chamber Orchestra led by concertmaster Janos Rolla performs three concertos by Arcangelo Corelli and Antonio Vivaldi's "The Four Seasons."

Oct 11 Eliahu Inbal conducts the Frankfurt Radio Symphony Orchestra in a performance of Mahler's complete Symphony No. 10, and a fragment of the original Adagio.

Oct 18 The Hungarian State Symphony Orchestra, conducted by Janos Ferencsik, performs Wagner's "A Siegfried Idyll," Beethoven's Seventh Symphony, and works by Liszt and Ferenc Erkel.

Oct 25 The Hungarian State Symphony Orchestra, the Chorus of the Hungarian Radio, and soloists perform an all-Kodaly concert, including the Hungarian composer's "Te Deum."

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Program acquisition funded by the Golden Mean Bookstore of Asbland.

Local transmission funded by grants from: Doctor Marc Heller of the Siskiyou Clinic, Asbland; and Doctor John Hurd of the Hurd Chiropractic Center, Klamath Falls; and by The Websters, Spinners and Weavers of Guanajuato Way in Asbland.

Oct 4 Herbs for All Reasons Ellen Purser, Subhuti Dharmananda and George Weissmann provide a useful overview of the place herbs hold in preventive medicine and disease prevention.

Oct 11 Truth Is a Pathless Land Religious philosopher J. Krishnamurti addresses love, greed, violence, separation, time, death, conflict, and fear with a clarity and insight that present new possibilities for the future. He also discusses personal and planetary sources of problems with comments on how to resolve inner conflicts.



Classical features on
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Oct 18 Goddesses as Inner Images

Psychiatrist Jean Shinoda Bolen, M.D., describes a new psychological perspective of women based on images provided by the Greek goddesses three thousand years ago. Emerging from observations of patterns and variations among women, Bolen describes seven archetypal patterns embodied in seven Greek goddesses, and how recognizing which is present, women can have a deeper understanding of everyday occurrences and a better understanding of the female psyche.

Oct 25 Dance of the Tao Al Huang, T'ai Chi master and author of *Quantum Soup* and *Embrace Tiger, Return to Mountain*, encourages listeners to move freely, to laugh, embrace paradox, to take ourselves and our world lightly, "to take the S out of cosmic and enjoy what's left."

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Featured works on compact discs.

Oct 4 HAYDN: Symphony No. 94, "Surprise"

Oct 11 DVORAK: Serenade in E, Op. 22

Oct 18 BARTOK: Dance Suite

Oct 25 RAVEL: La Valse

7:00 pm National Symphony Orchestra

A series of concerts featuring the symphony orchestra from the nation's capitol. Under the direction of Mstislav Rostropovich.

9:00 pm Chautauquial

Former **Talk Story** host Lawson Inada, and Barry Kraft, Hilary Tate and Shirley Patton of the Oregon Shakespearean Festival combine their creative talents for this program. Each hosts an excursion into the literary arts featuring some known and some not-so-well-known authors.

9:30 pm New Letters on the Air

Produced at the University of Missouri, Kansas City, by New Letters Magazine, the program hosts talk with poets, artists, and writers, with readings of their works.

Oct 4 David Ray Winner of two P.E.N. Syndicated Fiction Awards, Ray reads from *The Maharani's New Wall* and from his recent transcriptions of ancient Indian love lyrics.

Oct 11 William Packard Founder and editor of the *New York Quarterly* and winner of the Robert Frost Poetry Award, Packard reads his poems of love, loneliness, and baseball from *First Selected Poems*.

Oct 18 Cary Waterman The talented Minnesota poet reads from her book, *The Salamander Migrations*.

Oct 25 Paul Christensen Editor and publisher of Cedarhouse Press, Christensen has hosted his own radio poetry program, "Poetry Southwest." The Texas poet reads from *Signs of the Whelming* and *The Victory*.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Post Meridian

Jazz selected for a goodnight.

2:00 am Sign-Off



Larry Coryell

Solo acoustic guitar

Harbor Hall, Bandon

Sunday, Oct. 28, 7:30 p.m.

Advance tickets \$10

For ticket information, call:

Harbor Hall, Bandon, 347-9712 or Earth River Records, Coos Bay, 267-5231.

FRIDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC Report

10:00 am First Concert

Featured works on compact discs.

Oct 5 PERGOLESI: Concerto No. 1

Oct 12 SCHUBERT: Piano Quintet "The Trout"

Oct 19 RAVEL: Piano Concerto for the Left Hand

Oct 26 BACH: Concerto for Two Violins in D minor

12:00 n KSOR News

2:00 pm International Festival

Program listings not available from the producer at press time.

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Oct 5 Jimmy Rowles, best-known for his work with the '40s big bands plays his own compositions "Peacocks" and "The Lady in the Corner" and duets with McPartland on "Jitterbug Waltz" and "Tea for Two."

Piano Jazz V: October 12 begins a new series of programs featuring such greats as Dave Brubeck, Art Hodes and others along with host Marian McPartland.

Oct 12 Celebrated jazz pioneer Dave Brubeck joins McPartland in a duet of the famous "Take Five," and discusses his new oratorios and religious works.

Oct 19 Popular West Coast songwriter and singer Joyce Collins swings with McPartland on "Just in Time," and "I'm Old Fashioned," and discusses the influence on her work of Dave Brubeck and Bill Evans.

Oct 26 The legendary Art Hodes demonstrates his phenomenal keyboard technique on Jelly Roll Morton's "Grandpa's Spells," and reminisces about two friends, Bix Beiderbecke and James P. Johnson.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Featured works on compact discs.

Oct 5 STRAVINSKY: The Soldier's Tale

Oct 12 MOZART: Piano Concerto No 23

Oct 19 SCHUMANN: Kinderszenen

Oct 26 SCHUBERT: Symphony No. 9 "The Great"

8:00 pm Roguo Valley Symphony

The Rogue Valley Symphony season's Ashland concerts are broadcast live during performance at the Music Recital Hall of Southern Oregon State College. October opens the season.

Oct 5 Yair Strauss conducts the orchestra in Beethoven's Egmont Overture, "The Tender Land" Suite by Copland, and Violin Concerto in D Minor, Op. 47 by Sibelius featuring violinist Benny Kim.

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Yair Strauss conducts the Rogue Valley Symphony—Live on KSOR, October 5

8:00 pm New York Philharmonic

Oct 5 Pre-empted by the live broadcast of the Rogue Valley Symphony.

Oct 12 Zubin Mehta conducts Vivaldi's Concerto for Violin and Orchestra "Four Seasons," Op. 8 (Autumn); Charles Rex solos. Pianist Jorge Bolet solos in the Romantic Piano Concerto by Joseph Marx. *Symphonie Fantastique*, Op. 14, by Berlioz concludes the program.

Oct 19 Zubin Mehta conducts Concerto for Viola and Orchestra in D Major, Op. 1, by Stamitz; Mozart's Symphony No. 36 in C, K. 425, "Linz"; and Tchaikovsky's Symphony No. 6, in B minor, Op. 74.

Oct 26 The New York Choral Artists are featured in Webern's "Das Augenlicht," Cantata, Op. 26. Mozart's Concerto for Piano and Orchestra in A Major, K. 488 features pianist Radu Lupu. "The Planets," Suite for large Orchestra, Op. 32 by Holst completes the concert. Zubin Mehta conducts.

10:00 pm American Jazz Radio Festival

The finest jazz performed in night clubs, festivals and concert halls from coast to coast is featured in this two-hour weekly series.

Oct 5 Abby Lincoln and the Newark Jazz All Stars Vocalist Lincoln and the Moseka Company in an elegant musical set, plus the Newark Jazz All Stars in an adventurous recital of blues, bebop and swing.

Oct 12 Barry Keiner Trio Pianist Barry Keiner leads his trio in far-reaching renditions of popular songs and jazz standards.

Oct 19 CitiCorp Jazz Vocalist Carmen Lundy with standard compositions, and pianist Sharon Freeman and her trio take off on a percolating jazz exploration.

Oct 26 Joe Farrell and Benny Golson

Two all-time great tenor saxophonists in performance with their respective quartets.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off



Reservations & Information:

Explorer Travel

521 E. Main St./P.O.Box 1048
Ashland, Oregon 97520
(503) 488-0333

SATURDAY

* by date denotes composers birthdate

7:00 am Ante Meridian

9:45 am Parents, Taxpayers and Schools
Dwight Roper is your host.

10:00 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Oct 6 Bix: A Giant of Jazz Some of the Bix Beiderbecke recordings from the Time-Life Giants of Jazz series.

Oct 13 Two More Times Ellington repeats of "Raincheck" and Peggy Lee sings "Why Don't You Do Right" in three versions.

Oct 20 To be Announced

Oct 27 To be Announced

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

11:00 am NPR World of Opera

Outstanding productions by America's finest opera companies present world-class singers and conductors in programs blending performance with features on the presentations. This month features The San Francisco Opera.

Oct 6 Manon This opera by Jules Massenet features Reri Grist in the title role, Stuart Burrows as the Chevalier des Grieux, and Dale Duesing as her lover, Lescaut. Julius Rudel conducts.

Ends 2:15 pm

Oct 13 Lady Macbeth of Mtsensk

Anja Silja sings the title role of Katerina Ismailova in this Dmitri Shostakovich opera. William Lewis sings Sergei and William Neill is Katerina's husband. Calvin Simmons conducts.

Ends 2:40 pm.

Oct 20 Le Cid The Jules Massenet title role of the legendary Spanish hero is performed by William Lewis, with Ferruccio Furlanetto as his father, and Carol Neblett as the beautiful Chimene.

Ends 2:05 pm.

Oct 27 Wozzack The Alban Berg opera features Sir Geraint Evans in the title role with Janis Martin as Marie and Richard Lewis as the Captain.

Ends 1:10 pm

Program Note: Studs Terkel moves to Wednesdays at 4 pm.

3:00 pm Pittsburgh Symphony Orchestra

Twenty-six concerts led by Andre Previn during the 1983-84 season (before he moved to the Los Angeles Philharmonic), and a stellar roster of guest conductors. Lively intermission highlights on the orchestra, artists, and featured works.

Oct 6 The Orchestra performs the "Le Corsaire" Overture by Berlioz; Tchaikovsky's Symphony No. 6 ("Pathétique"), and Paganini's First Violin Concerto with soloist Eunice Lee.



(formerly Paulsen House)

Twenty Nine South Grape, Medford, OR 97501, (503) 772-3333

We invite you to visit our new showroom

Oct 13 Andre Previn at the podium for Haydn's Symphony No. 35, Colin McPhee's "Tabuh-Tabuhan," and Brahms' First Piano Concerto with soloist Andre Watts.

Oct 20 Mendelssohn's oratorio, "Elijah," featuring The Mendelssohn Choir of Pittsburgh, soprano Heather Harper, mezzo-soprano Delia Wallis, tenor Seth McCoy, and baritone John Shirley-Quirk.

Oct 27 The American premiere of Michael Berkeley's "Gregorian Variations," Walton's Viola Concerto with soloist Randolph Kelly, Stravinsky's Octet for Winds, and Richard Strauss's "Der Rosenkavalier" Suite.

5:00 pm All Things Considered

"The news doesn't stop on weekends!" Neither does Notional Public Radio's award-winning news department.

Funds for local broadcast provided by Tru-Mix Construction Company, Medford.

6:00 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass. Hosted by John Steffen

6:30 pm Floa Market

Hosted by folk artists Art Thieme and Larry Rand, this program captures musical folk traditions throughout America—from ragtime instrumentalists to rollicking bluegrass. It

features well-known musicians along with some of the country's best regional performers.

Oct 6 Larry Rand welcomes Free Hot Lunch, whose humorously bizarre songs include "I Hate to Wake Up Sober in Nebraska" and "Trees in Love."

Oct 13 Art Thieme features Celtic music of Noel Rice and Baal Tinna and singer/guitarist Preston Reed.

Oct 20 Larry Rand welcomes Chicago folk legend Fred Holstein, folk duo Tom Bledsoe and Rich Kirby, and singer/songwriter Kim Wallach, whose musical parodies satirize nuclear war and love in the classifieds.

Oct 27 Musical storyteller Cindy Mangsen weaves her spell in a program that also features blues artists Ray Kamalay and Geoff Bartley.

8:30 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:30 pm The Blues

Your host is Lars Svendsgaard. This program moves from Monday to this Sunday time beginning October 6.

2:00 am Sign-Off

ON THE WALL

a frame workshop and gallery

217 E. Main, Medford, OR 97501 • 773-1012

The Oregon Arts Foundation

annually sponsors a writing competition for Oregon high school students. Twelve winners are selected by a jury and awarded five days of study at Lewis and Clark College in June with professional writers. This year poet Kim Stafford and novelist Kate Wilhelm led the workshop. The KSOR listening area had seven winners. Winning writing by five are presented by

the *Guide* this month. Two winners, Dawn Cartwright and Betsy Brubaker of Ashland High School, have entered their stories in another contest and their writing cannot yet be published.

Last month, we published poetry by Ahren Hanson and prose by Valerie Ing. This month features poetry by Lori Trigg, Francisco Hernandez and Sylvia Myers.

Countdown Suicide

The astronaut sits in his tin can
He is very scared
but the spaceship knows what to do
It knows where to go
It's been here before
The astronaut loves his wife
and he will miss her very much
Now Earth calls to him
He has done well
and now he's in the papers
Earth calls him, but he doesn't want to hear
It's time to leave the capsule
if he dares
He counts down, and turns engines off
checks the ignition,
and says a prayer
He steps through the door,
into the blue
and nothing to do
Earth calls to him
sensing something very wrong
but the astronaut waves a last goodbye
to his tin can far above the moon.

—Lori Trigg
Crater High School
Central Point

The Empty Kleenex Box

She sits in the plush, red chair,
the one with cold, hard arm rests.
The window blind slats tilt open
revealing empty streets and fields.
Certificates frame the walls.
The glass floor supports his desk,
which is drowning in files
of sad children's lives,
and crowned with an empty kleenex box.
She leans against the closed, locked door,
listening intently to muffled words.
The music is annoying and stifles
the words she tries so desperately to hear.
She listens while they plan her life
as they have planned many others.
It is her life, not theirs to live.
The key opens the door suddenly,
and the man talks for a long time,
but says nothing of real importance.
She confesses that she knows his plans,
the plans he isn't telling her,
and she requests louder music
for her visit the following week.
The man sits blankly,
his well-kept secrets now revealed,
and empty like the kleenex box.

**—Lori Trigg
Crater High School
Central Point**

II. Pan Sings to a Temple Maiden

Leave the cold marble columns and halls
And piles of old ashes
Blow out the candle, and throw open the temple doors
Run through the tall grass, my sweet barefoot beauty
To the circle of swaying oaks
Follow the smell of burning leaves
The patter of dancing feet
And taste the wine and cinnamon

Stretch out beside the fire
On the mossy, musky rocks
And watch the shadows dance
And I will be with you as you sleep
And guard you from the moon's searching

I will whisper my way into your dreams
And beguile you out of them
Wake to the soft calling
Of my shepherd's pipes

Immersion

"Let's go wading!" I cried.
And you followed me into sun-dappled shallows,
Which suddenly became deep and cold,
As I knew they would,
And you suspected they might.

Together we watched the sparkling bubbles
Of your surprised gasp soar sunward
As we silently sank into moon-ruled depths.
I sighed.

Then we touched bottom—and pushed up,
Breaking back into warm, safe waters,
And struggled over slippery rocks to shore
Where we lay in hot sands,
Listening to each other breathe.

—Sylvia Myers
Ashland High School
Ashland

I SEE POEMS

I see poems in my grandmother's kitchen,
the sun filtered through yellow drapes,
the old oak chairs creaking under my grandparents' weight,
tiny dust creatures floating endlessly on the highways
of light,
(they moved out of my grandmother's path in mock respect)
the smell of flour tortillas and beans,
dust and cigar smoke mingled in my nostrils,
a small wooden cross hanging over the door,
a needle point saying "God Bless Our Home."

I see poems in construction workers,
high-beam walkers, and gorillas who run the hammers,
living in a world of concrete and dust,
forging works of art out of a steel mass,
building shrines out of stone.
They wear the American flag on their hard hats,
chain their wallets to their belts,
drink their beer out of cans,
and have three things that are sacred: the union,
the U.S. and God.

I see poems in corner bars.
I see poems in Willie and Joe.
I see poems in dusty libraries, Norman Rockwell prints,
file cabinets, the Four Horsemen, my dreams.
I see poems in the crows-feet around my grandma's eyes,
and poems in her burial clothes.

—Francisco Hernandez
Mazama High School
Klamath Falls

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

ARTS EVENTS

- 1 **8, 15, 22, & 29 Jefferson Acoustic Music Makers (JAMM)** promotes acoustic instruments and welcomes those interested to JAMM sessions and concerts. 7:30 pm. Drydock Restaurant, 1012 Main St. Contact David Lee at (503) 882-3499 or JAMM, c/o 1803 Avalon, **Klamath Falls, OR 97601**
- 1 **thru 4 Exhibit, Paintings and Prints by Dr. Robert Mulder.** Klamath Art Gallery, 120 Riverside Dr Sun-Thur 11:30 am-3:00 pm. (503) 883-1833 **Klamath Falls**
- 1 **thru 5 Exhibit, Paintings and Sculptures by Dick Beyer.** 230 Second Street Gallery. Old Town Hours: 10:00 am-5:30 pm daily. (503) 347-4133 **Bandon**
- 1 **thru 20 Exhibit, Watercolor Paintings by Will Martin** architect for Schneider Museum. Hanson Howard Galleries, 505 Siskiyou Blvd. (503) 488-2562 **Ashland**
- 1 **thru 31 Exhibit, Photographs by Susan Lloyd,** "How One Town is Saying No To The Bomb," portraits & statements of Southern Oregonians about the Nuclear Free Zone. Reception: Tues. Oct 9, 5-7 pm. On The Wall Gallery, 217 E. Main, Tues-Fri 9 am-6 pm; Sat 10 am-4 pm (503) 773-1012 **Medford**
- 1 **thru 31 Exhibit by Gallery Members.** Pacific Folk and Fine Arts Gallery. 10:00-5:30 daily Jackson & Hwy 101 (503) 332-2512 **Port Orford**
- 1 **thru 31 Dance Instruction,** Ballet, children's tap & flashdancing, State Ballet of Oregon Ballet Academy, 51 North Main, (503) 482-4789 **Ashland**
- 1 **thru 28 Plays** presented by the Oregon Shakespearean Festival. For schedules & ticket information contact the Festival Box Office. (503) 482-4331 **Ashland**
- 1 **8, 15, 22 & 29 & Nov 5 Class, Beginning Spinning** by Dona Zimmerman. Pre-registration required. The Websters, 10 Guanajuato Way (503) 482-9801 **Ashland**
- 2 **Concert, Leonid Hambro Piano Quartet** 8 pm. Community Concert Assn, Jacoby Auditorium, Umpqua Community College (503) 440-4600 **Roseburg**
- 2 **thru 31 Swedish Film Series,** *Gosta Berling; Phantom Carriage, Wild Strawberries, Intermezzo.* Free, call for schedule. Eden Hall Southwestern Oregon Comm College (503) 888-2525 **Coos Bay**
- 2 **thru 20 Exhibit, Traditional & Contemporary Perspectives** Asian American Artists of Washington and Watercolors by Harriet Spira. Grants Pass Museum of Art; Hours: Tue-Sat 12-4 pm, Riverside Park (503) 479-3290 **Grants Pass**
- 3 **Southern Oregon Photographic Association Meeting.** Photo program. 7:30 pm BLM Bldg, 3040 Biddle Rd (503) 779-8421 **Medford**
- 3 **Class: Card Weaving** by Libby Goines. Pre-registration required. The Websters, 10 Guanajuato Way (503) 482-9801 **Ashland**
- 3 **Jury Day** Accepting fiber art work 10 am-6pm. The Websters, 10 Guanajuato Way (503) 482-9801 **Ashland**
- 4 **5 and 6 Concerts by Rogue Valley Symphony** performing Beethoven, Copland and Sibelius. 8 pm Oct 4 in Grants Pass; Oct 5 in Ashland, Oct 6 in Medford. Ticket Information & reservations (503) 482-6353 **Ashland**
- 4 **5 & 6 Play, Mass Appeal** Comedy, 8p, On Broadway Theater, 226 South Broadway, (503) 269-2501 **Coos Bay**

- 4 **thru 27 Exhibit: Pastels by Myla Keller & Loni Austin.** Reception 5-7p Oct 4 at Rogue Gallery. 8th & Bartlett (503) 772-8118 **Medford**
- 5 **7 and 12 Black Comedy by UACT.** Dinner & Play 6:30 pm & 8 pm 5th, 12th; benefit for Umpqua Valley Arts Center 2 pm 7th. Elks Lodge. For reservations call (503) 672-4455 **Roseburg**
- 5 **thru 7 Workshop: Beginning Loom Weaving by Kate Krider.** Pre-registration required. The Websters, 10 Guanajuato Way (503) 482-8901 **Ashland**
- 5 **thru 20 Exhibit: Watercolor Society of Oregon,** Juried show Umpqua Valley Arts Center, 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg**
- 6 **13, 20, & 27 The Marketplace** Saturdays, Guanajuato Way by the creek, **Ashland**
- 6 **thru 31 Exhibit: Gallery Artists.** 230 Second Street Gallery. Old Town. Hours: 10a - 5:30p daily (503) 347-4133 **Bandon**
- 7 **Puppet Show: *The Hobbit*,** Theatre Sans Fil of Montreal, Canada. 7 pm. Presented by Del Norte Assn for Cultural Awareness, Crescent Elk Auditorium, 10th & G Ticket information (707) 464-1336 **Crescent City**
- 7 **thru 31 Exhibit: Paintings by 24 Women Artists of the Cascade Mountains** (Rogue River City). Botticelli Gallery. Reception: Oct 7 3-5 pm. 311 B Street (503) 488-0411 **Ashland**
- 7 **thru Nov 1 Exhibit: Fibers & Clay by Karen Ann Grigg, Richard Schmerbach and Elizabeth (Beth) Grigg.** Reception: Oct 7 1-4 pm Klamath Art Gallery. Hours: Sun - Thurs 1-4 pm. 120 Riverside Dr. (503) 883-1833 **Klamath Falls**
- 9 **Meeting: Umpqua Valley Quilter's Guild.** 10:00 am Umpqua Valley Arts Center, 1624 West Harvard Blvd. (503) 672-2532 **Roseburg**
- 9 **Storyteller Thomas Doty** performing "Stringing Berries on Stems of Maidenhair Ferns" at Backstage IV at 7:00 pm. (503) 482-3447 **Ashland**
- 10 **and 17 Lecture, "Art as Business: Survival as an Artist" by Kathleen Rowley.** 7-9:30 pm Preregistration required. The Websters, 10 Guanajuato Way (503) 482-9801 **Ashland**
- 11 **Meeting, Hand Spinners Guild** 10 am, Umpqua Valley Arts Center, 1624 West Harvard Blvd. (503) 672-2532 **Roseburg**
- 11 **Storyteller Thomas Doty** performing "Stringing Berries on Stems of Maidenhair Ferns." Presented by Grants Pass High Student Council, 8 pm at Grants Pass High Student Center. (503) 474-5728 **Grants Pass**
- 11 **12, 13, and 14 Play: *Something Unspoken*** by Tennessee Williams with Margaret Rubin and Phyllis Courtney. 7:30 pm. Backstage IV. (503) 482-3447 **Ashland**
- 12 **Concert: Andy Narell Quartet** 8 pm. Presented by Del Norte Assn for Cultural Awareness. Crescent Elk Auditorium. 10th & G. Tickets (707) 464-1336 **Crescent City**
- 13 **Concert: Andy Narell Quartet** 8 pm. Yreka Community Theater. 810 N. Oregon St. Tickets (916) 842-2355 **Yreka**
- 15 **thru Nov 19 Class: Children's Weaving Exploration by Jim Field** Mon 4-5:30 pm. Must pre-register. The Websters. 10 Guanajuato Way. (503) 482-9801 **Ashland**
- 17 **and 18 Workshop: Acid Dyes by Nancy Pintler.** Pre-registration required. The Websters. 10 Guanajuato Way. (503) 482-9801 **Ashland**
- 19 **Opera: *The Marriage of Figaro* by Wolfgang A. Mozart.** The Universal Opera of New York at S.O.S.C. Recital Hall 8 p.m. (503) 535-3553 **Ashland**

- 19 Storyteller Thomas Doty**
performs "Stringing Berries on
Stems of Maidenhair Ferns" 8 pm.
Siskiyou Performing Arts Center.
(916) 842-5442 **Yreka**
- 19 and 20 Art Mart & Rummage
Sale.** Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg**
- 19 and 20 Renaissance Happening**
Crafts, art, food & music 10-7 pm.
Southwestern Oregon Comm College
(503) 888-2525 **Coos Bay**
- 19 thru 31 Exhibit: Calligraphy
by 10 So. Oregon Calligraphers**
Lithia Creek Arts. 49 N. Main, Plaza
(503) 488-1028 **Ashland**
- 20 Performance: Steve Allen**
7:30 pm. Benefit for Rogue Valley
Medical Center. Red Lion Inn.
Ticket information
(503) 773-8813 **Medford**
- 20 Concert: Mozart Players.**
8 pm. Umpqua Symphony Assn.
Jacoby Auditorium, Umpqua C.C.
(503) 440-4600 **Roseburg**
- 20 Storyteller Thomas Doty**
performs "Stringing Berries on
Stems of Maidenhair Ferns." 7:30 pm
Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg**
- 21 thru Nov 21 Whimsical Clay
Sculpture by Claire Barr.** Hanson
Howard Galleries, 505 Siskiyou Blvd
(503) 482-2562 **Ashland**
- 22 thru 26 Workshop: Tapestry
Weaving by Victor Jacoby.**
Pre-registration required. The
Websters, 10 Guanajuato Way
(503) 482-9801 **Ashland**
- 22 thru Nov 3 Exhibit, Weavings
by Lucy De Franco.** The
Websters, 10 Guanajuato Way
Tuesday-Saturday 10 am-6pm
(503) 482-9801 **Ashland**
- 23 thru Nov 10 Exhibit, Water-
colors by Julia McClaren;**
works from So. Oregon Private
Collections. Grants Pass Museum of
Art. Tues-Sat, 12-4 pm. Riverside Park
(503) 479-3290 **Grants Pass**
- 24 Book & Breakfast**
6:30 am, Justice Hall Cafeteria.
Douglas County Library. Information
(503) 440-4313 **Roseburg**
- 25 Umpqua Weavers Guild**
10 am, Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 **Roseburg**
- 26 and 27 4th Annual Women's
Arts Festival** Umpqua Valley Arts
Center. 1627 West Harvard Blvd.
Judith Rose, Chairperson
(503) 679-6208 **Roseburg**
- 26 and 27 Play, *The Diary of
Anne Frank*, presented by UACT.**
8 pm Whipple Theatre, Fine Arts
Bldg. Umpqua Community College
(503) 672-4455 **Roseburg**
- 26 thru 28; Nov 1-3 & 8-9 Play,
Come Back to the 5 and Dime,
Jimmy Dean, Jimmy Dean;
Dolphin Players, Inc., 8 pm; 3 pm
Matinees Sun & Thur. On
Broadway Theatre, 226 S. Broadway
(503) 269-2501 **Coos Bay****
- 26 thru Nov 3 Musical Drama,
Sleepy Hollow 8 pm; matinees at
2 pm on 28 and 3rd. Two shows
6:30 & 9 pm on Halloween.
American Legion Hall, Winburn
Way. Tickets at Bloomsbury Books
(503) 482-1380 **Ashland****
- 27 Chamberworks with dancers
from SF & Chicago City Ballets**
8 pm., Yreka Community Theatre.
810 North Oregon Street. Tickets:
(916) 842-2355 **Yreka**

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If you would like a notice placed in
Arts Events or aired on KSOR's
Calendar of the Arts, let us know.
Deadline is first of the month for
following month's events. Items for
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days before the event. Address all
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GUIDE, 1250 Siskiyou Blvd.,
Ashland, OR 97520.

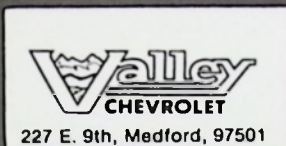
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Candidate Forum



About Women



Music from Europe



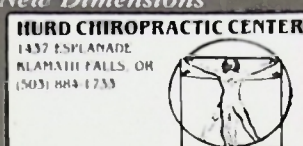
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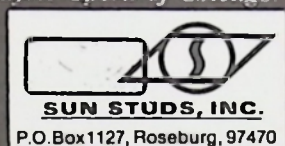
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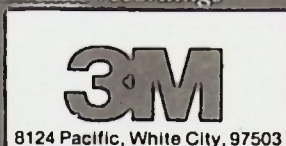
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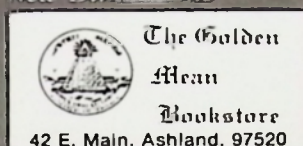
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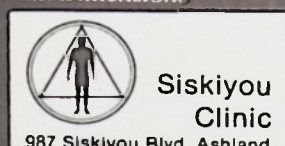
Satellite recordings



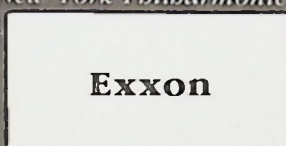
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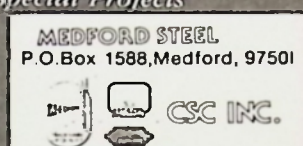
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New York Philharmonic



Special Projects



Wed. Morning Edition



Faces, Mirrors, Masks



New Dimensions



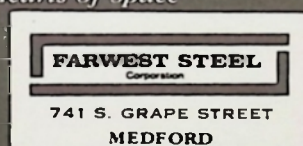
Veneration Gap



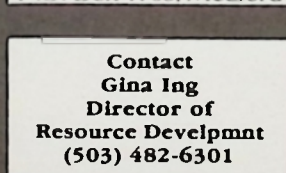
ATC, Saturday



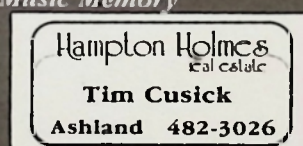
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Candidate Forum



Music Memory



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